

THE MUMMY RETURNS

BY

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1 THE UNIVERSAL PICTURES GLOBE

1

DISSOLVES into a GOLD DISC, embossed with a gold SCORPION. The gold disc is the masthead at the top of a banner being carried by an AKKADIAN SOLDIER. THOUSANDS OF AKKADIAN SOLDIERS march with him. Coming at them from the fantastic walled City Of Thebes, are THOUSANDS OF SUMERIAN SOLDIERS.

ARDETH BAY (O.S.)

Six thousand years ago, a fierce warrior known as the Scorpion King, led a great army on a campaign to unite the known world.

A powerful FIST is thrust into FRAME, clenching a scimitar, a GOLD SCORPION BRACELET adorns the warrior's wrist. Handsome, muscular, and brutal-looking, this is the SCORPION KING. The spooky thing about him is that through a strange Akkadian tribal ritual, all the skin on his head above his eyebrows has been removed, exposing his BLEACHED SKULLCAP. He BELLOWS a command. He and his soldiers CHARGE FORWARD.

CUT WIDE: as both armies, twenty thousand men strong, race across the desert and CLASH. The Scorpion King fights like a man possessed. Slowly being swallowed up in the dust.

ARDETH BAY (CONT'D)

The Scorpion King and his army were finally defeated and driven deep into the sacred desert of Ahm Shere.

2 EXT. THE DESERT OF AHM SHERE - DAY

2

The Scorpion King and the remains of his decimated army retreat into the vast wasteland. Dying off, one-by-one.

The Scorpion King staggers to the top of some enormous dunes, then falls to his knees. He looks up into the heavens, raises his fist in anger, and BELLOWS A CURSE.

ARDETH BAY

Near death, the Scorpion King made a pact with the great god Anubis. That if Anubis would spare him, and let him conquer his enemies, he would give him his soul, and build him a great temple, ...a pyramid of gold.

The Scorpion King sees a live SCORPION crawling towards him. He looks back up to the heavens and sneers, then grabs the wriggling thing with his bare hands. His face grimaces as it STINGS HIM. He shoves the scorpion into his mouth and chews.

(CONTINUED)

ARDETH BAY (cont'd)

Anubis accepted his offer and spared
his life.

Suddenly, in a circle around him, --LUSH GREEN VEGETATION SPRINGS UP OUT OF THE SAND, then EXPLODES OUT EXPONENTIALLY IN EVERY DIRECTION. SUPERIMPOSED ON THE SCREEN ARE THE WORDS:

THE OASIS OF AHM SHERE

3 EXT. ANCIENT THEBES COURTYARD - DAY

3

A decapitated HUMAN HEAD rolls through FRAME, followed by a HEADLESS MAN, still TWITCHING. A big CLAWED FOOT steps onto the headless man's chest.

ARDETH BAY (O.S.)

Anubis also gave him his army...

TILT UP: to reveal an extremely evil-looking ANUBIS WARRIOR: a very tall canine exoskeleton covered in striated muscles, capped with a hairy Anubis head. The horrific creature lifts it's scimitar and SHRIEKS in triumph.

ARDETH BAY (O.S.) (CONT'D)

And like a great flood, they washed
away all that lay before them.

Thousands of hideous Anubis Warriors swarm through the City of Thebes, now in ruins. Buildings BURN. Monuments COLLAPSE. People SCREAM. SUPERIMPOSED ON THE SCREEN ARE THE WORDS:

EGYPT - 3,112 B.C.

Covered in mud, sweat, and soot, the Scorpion King is looking triumphant. Black SMOKE swirls all around him.

ARDETH BAY (O.S.) (CONT'D)

When their task was done, Anubis took
the Scorpion King's soul.

The Scorpion King's body suddenly SPASMS, as if hit by an electrical shock. He HOWLS in rage as his SPIRIT is SUCKED OUT of him. The BRACELET drops to the ground.

ARDETH BAY (O.S.) (cont'd)

And then Anubis returned his Army to
the sands from whence they came.

The SCREEN fills with the horrific face of an Anubis Warrior. The heinous creature SHRIEKS wildly and then DISSOLVES into BLACK SAND:

(CONTINUED)

ARDETH BAY (cont'd)
Where they wait, ...silently,
...to be awakened once again.

4 EXT. THE TEMPLE OF THEBES - DAY

4

ANCIENT RUINS along the banks of the Nile. Deserted except for THREE CAMELS. SUPERIMPOSED ON THE SCREEN are the WORDS:

EGYPT - 1933

5 INT. EGYPTIAN TEMPLE - DAY

5

Inside the dark temple, dozens of GIANT PILLARS rise up from the rock strewn floor to the cracked ceiling above. A place filled with history, memories,...ghosts. Suddenly, a LARGE AMORPHOUS SHADOW rises up amongst the pillars. It moves across them, then disappears into a fissure on a far wall.

6 INT. CATACOMBS - DAY

6

A DARK FIGURE hidden in the shadows pivots at the sound of movement. The figure slowly steps forward into a tiny shaft of light. It's O'CONNELL, still dashing and handsome, but a little older and a littler wiser. His steely eyes are wary and alert. His hand pops the retaining strap on his holster and silently slides out his revolver.

O'Connell stealthily moves down a tunnel, raising the gun and ever so gently easing its hammer back. STRANGE NOISES echo throughout the catacombs. Something's coming. O'Connell stops at a dark intersection, every fibre in his body tensed, ready. Everything goes dead quiet. And then he suddenly spins around a corner, guns up, and scares the hell out of an adorable little EIGHT YEAR OLD BOY. The boy SCREAMS and jumps back. This is ALEXANDER O'CONNELL. He clenches his chest.

ALEX
I think my heart stopped.

O'CONNELL spins his revolver and holsters it.

O'CONNELL
I thought I told you to wait up in
the temple.

ALEX
But Dad--!

O'CONNELL
No "buts" Alex, it's dangerous down
here.

(CONTINUED)

ALEX

But I saw your tattoo!

O'CONNELL

(a little confused)

What?

ALEX

On a wall, by the entrance, there's a
cartouche just like it...

Alex grabs his father's hand. A SMALL TATTOO on the side of
it...

ALEX (cont'd)

...with the pyramid and the eye and
everything...

...a mariner's compass pointing down, with falcon's wings
pointing up, forming a pyramid. In the center of the pyramid
is the Eye of Horus.

O'CONNELL

That's great, I'll be right up to
take a look, okay?

ALEX

But...!

O'CONNELL

No, buts. Back to the temple big guy.

O'Connell spins him around and gently sends him packing.

ALEX
And do what?

O'CONNELL
I don't know, surprise me, build a
better mouse trap.

7 INT. CARTOUCHE CHAMBER - DAY

7

HOT COALS are brushed across ancient engravings chiseled into a SEALED ROCK DOOR: TWO SEXY EGYPTIAN PRINCESSES IN HAND-TO-HAND COMBAT. EVY is doing the brushing, looking quite sexy herself, having gone a bit "native". She's lost in thought. Something Hisses. Evy looks down. Next to her foot is a BIG BLACK SNAKE. She doesn't even flinch.

EVELYN
Go. Away.

Her foot hooks the snake and tosses it across the room. O'CONNELL ducks as it flies over his head.

O'CONNELL
(not missing a beat)
You're getting good at that.

EVELYN
What was that all about?

O'CONNELL
Alex wanted to show me something. I swear, he gets more like you every day.

EVELYN
You mean more attractive, sweet and devilishly charming?

O'Connell stops in front of the rock door.

O'CONNELL
No, I mean he's driving me crazy.

Evy gives him a loving punch on the arm. O'Connell laughs.

O'CONNELL (CONT'D)
Now where were we? Oh, yeah, Pick?

Evelyn passes him a geologists rock pick like a nurse to a surgeon. O'Connell very carefully, very delicately chips at the seam of the door, taking off fragments of stone.

(CONTINUED)

Revised 9/18/00 (Orchid)

CONTINUED:

7

O'CONNELL (CONT'D)
(intent)
File.

She passes a small metal file. He smooths out his work, like a seasoned archeologist.

O'CONNELL (cont'd)
Chisel.

Evelyn slaps a chisel into his outstretched palm. He eases it into the gap he's created. Evelyn sighs heavily.

EVELYN
Alright, let's do it your way.

She hands him a LARGE PRYBAR. He slams it into the door's seam and...

A7 INT. TEMPLE MUMMY CHAMBER - DAY

A7

WHAM! The huge door slab hits the ground.

EVELYN
Ever since I had that dream, this place is all I can think of.

The room is filled with TARANTULAS, SCORPIONS, SNAKES and ROTTED MUMMIES.

O'CONNELL
My dreams are nothing like this.

EVELYN
I feel like I've been here. ...I know I've been here.

O'CONNELL
Evy, nobody's been here, not in over three thousand years.

Evy grabs a TORCH HOLDER on the wall and pulls. A hidden TRAP DOOR suddenly OPENS, revealing a secret passageway.

EVELYN
Then how do I seem to know exactly where I'm going?

8 EXT. EGYPTIAN TEMPLE - DAY

8

THREE EVIL LOOKING CHARACTERS ride up to the temple on horses. This is RED, JACQUES, and SPIVEY.

9 INT. EGYPTIAN TEMPLE - DAY

9

Inside the temple, next to a large gathering of ancient artifacts, Alex is building some sort of strange CONTRAPTION out of bamboo shoots, mummy wrappings, and rotted bones.

He's also keeping an eye on some RATS off in the corner. Suddenly, VOICES are heard. Frightened, Alex looks around, he spots a forty foot high WOODEN SCAFFOLDING.

9 CONTINUED:

9

He quickly runs over and starts to climb up. At the top, Alex belly-crawls across it and looks down over the other side:

Red, Jacques, and Spivey enter the temple, slow and easy. Guns and scimitars up. Real professionals. A truly vicious looking crew. Alex's eyes widen in fear. Red spots the pile of ancient artifacts.

RED

Alright, you two check out that stuff, see if it's there.

He heads for the fissure.

RED (cont'd)

I'll sort out the O'Connell's

He pulls a LARGE PISTOL from his belt and slips into the fissure. Jacques starts ransacking the artifacts. Spivey has been staring at Alex's contraption. Inside it, a piece of CHEESE sits on a plate. Spivey grabs the cheese. The contraption GOES OFF. A bamboo shoot SLAPS DOWN HARD onto Spivey's hand, --THWACK!! It's a rat trap. We CUT AWAY on Spivey's SCREAM.

10 OMITTED

10

A10 INT. PRIEST CHAMBER - DAY

A10

O'Connell steps into a dark chamber.

Evy sticks her torch into the room and pans it around. As the torch passes in front of CAMERA, the SCREEN FLASHES and we are suddenly catapulted back in time, four thousand years:

The room now looks gloriously new and utterly fantastic. On the far wall, an EGYPTIAN PRINCESS comes out of a DOOR. We don't see her face, but we catch a glimpse inside the room: TWO HUGE SPOOKY WARRIORS stand on either side of an ornate CHEST. The Princess shuts the door and turns a SUNDIAL on its face: twice to the right, once to the left, locking it. She starts to leave. O'Connell walks through her. THE SCREEN FLASHES. The chamber is ancient and dark once again. O'Connell steps up to the door. He didn't see any of it.

O'CONNELL

Allow me.

He slams the prybar into the door seam and starts prying. Evy waves her torch around, awestruck...trying to make it happen again. O'Connell sees this and stops prying.

(CONTINUED)

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A10 CONTINUED:

A10

O'CONNELL (CONT'D)
If you move it really fast you can
write your name.

EVELYN
I just had a vision! Like my dream
only more real, as if I was actually
here in ancient times.

O'Connell stares at her. A beat.

O'CONNELL
Dreams I get, visions make me
nervous. Are you alright?

EVELYN
Yes, I'm fine...
(off his concerned look)
Really.

O'Connell finally nods and goes back to work with the prybar,
grunting with the effort.

O'CONNELL
If you were actually here, show me
how to open this damn thing.

Evy steps up and grabs the sundial; turns it twice to the
right, once to the left. The door UNLOCKS and cracks open
with a HISS. O'Connell looks at her.

O'CONNELL (CONT'D)
Okay, now you're starting to scare
me.

EVELYN
Now I'm starting to scare myself.

11 INT. EGYPTIAN TEMPLE - DAY

11

UP ON THE SCAFFOLDING: Alex quietly reaches back into his rucksack and withdraws a wrist-rocket-style SLING SHOT.
DOWN BELOW: Spivey and Jacques are viciously ransacking the artifacts. A rock THWACKS Spivey in the head. He SCREAMS and spins around.

SPIVEY
Something hit me!

The two of them look around, suspicious.

12 INT. CARTOUCHE CHAMBER - DAY

12

Red edges through the hole in the wall, his feet stepping on the cartouche of the two princesses, now lying on the ground.

A12 INT. CHEST CHAMBER --- DAY

A12

Evy and O'Connell slowly creep into the chamber. Evy turns to her left, --a SOLDIER MUMMY IS STANDING RIGHT NEXT TO HER. Evy SCREAMS and jumps back. O'Connell instantly leaps forward and swings his pry bar, decapitating the mummified Soldier Mummy. It's head ricochets off the walls.

13 OMITTED

13

14 INT. EGYPTIAN TEMPLE - DAY

14

Spivey bends over to look into a sack filled with trinkets.
UP ON THE SCAFFOLDING: Alex fires the SLING SHOT and ducks.
Spivey grabs his ass and leaps up SCREAMING.

SPIVEY
OH MY GOD THAT HURT!

Jacques' cold eyes scan the temple.

15 OMITTED

15

16 INT. CHEST CHAMBER - DAY

16

Evy steps up with her torch to reveal that there are actually TWO Soldier Mummies, the same spooky warriors we saw in her vision, now mummified, standing guard on either side of the same ornate CHEST, now covered in spiderwebs. The GOLD DISC from the first shot in the movie sits on top of the chest.

EVELYN
...the Scorpion King.

They both stare in wonderment.

EVELYN (CONT'D)
He's supposed to be a myth, no trace
of him has ever been found, no
artifacts, no writings...

O'Connell feels a chill in the air.

O'CONNELL
...maybe they didn't want anyone to
find him.

Evy smiles, excited and a little scared.

EVELYN
Let's open it.

O'Connell thinks for a moment, his excitement also tinged with apprehension.

O'CONNELL
I don't know, Evy, maybe this isn't
such a good idea.

EVELYN
It's just a chest, no harm ever came
from a chest.

O'CONNELL
Yeah, right, like "no harm ever came
from a book", remember how that went?

EVELYN
C'mon, we can't stop now.

O'CONNELL
Okay, but remember, I was the voice
of reason here.

Evelyn smiles.

(CONTINUED)

CONTINUED:

16

EVELYN

For once.

She grabs the pry bar from him.

17 INT. EGYPTIAN TEMPLE - DAY

17

Alex FIRES the SLING SHOT. Jacques spins around and grabs the rock right out of the air, THWAP! Two inches behind Spivey's head. And he catches eyes with Alex before Alex can duck. Jacques opens his fist. Spivey sees the rock in his palm. Jacques closes his fist and crushes the rock to powder.

JACQUES

I'll take care of this.

He pulls out his scimitar, --SHING! Alex's eyes widen.

18	OMITTED	18
19	INT. CHEST CHAMBER - DAY	19

Evelyn is working with the pry bar, trying to get the chest open. O'Connell steps across to the headless Soldier Mummy. A KEY dangles from a gold chain around it's neck. He carefully lifts it off.

O'CONNELL
Alright, let's do it your way.

He slides it into the lock and turns it. The ancient tumblers click like new. A soft hiss of air escapes as he flips the lid back. Cradled inside is the SAME THICK GOLD BRACELET we saw on the Scorpion King's wrist, CLOSED TIGHT.

EVELYN
The Bracelet of Anubis.

B19 RED is peeking in the doorway. A long beat as all three B19 contemplate the find. Then suddenly, a TERRIBLE GROAN of stone shifting against stone RINGS OUT. The chamber SHUDDERS. Red's eyes widen in fear. Evelyn quickly SLAMS THE LID BACK DOWN on the chest.

O'CONNELL
Bit late for that, isn't it?

She picks it up and hands it to O'Connell.

EVELYN
Put it in the rucksack.

O'CONNELL
I've got a better idea, let's leave it here.

The entire catacomb GROWLS.

EVELYN
Bit late for that, isn't it?

The chamber is ROCKED by a LARGE TREMOR. Red turns and runs. O'Connell quickly wipes dust off the side of the chest, revealing hieroglyphs.

O'CONNELL
Oh great, a curse.

EVELYN
"He who disturbs this bracelet--

19 CONTINUED:

19

O'CONNELL
--shall drink from the Nile".

Evy looks at him hopefully.

EVELYN
Doesn't sound so bad.

C19 INT. CARTOUCHE CHAMBER - DAY

C19

Red sprints over the cartouche of the Princesses as an entire wall BURSTS OPEN and the RAGING NILE comes BLASTING through.

20 INT. EGYPTIAN TEMPLE - DAY

20

Jacques' scimitar is clenched between his teeth as he climbs up the scaffolding. Alex slowly backs down to the edge of it, he looks around, there's nowhere else to go.

SPIVEY

Jacques's going to make a nice filet out of you, my son.

Jacques is almost to the top. And that's when Red comes running in.

RED

Let's get the hell outta here!

SPIVEY

What are you talking about, we ain't found it yet.

Red races out of the temple. Spivey quickly races after him.

Jacques looks down to see his two buddies sprinting out of the temple, he gives a quick look at the terrified little boy, snarls at him, then slides all the way down to the floor. At the bottom, Jacques kicks a balance board out from under the scaffolding. The scaffolding immediately begins to ROCK and SWAY. So does Alex. Jacques runs out of the temple.

21	OMITTED	21
22	OMITTED	22
23	OMITTED	23
24	INT. CHEST CHAMBER - DAY	24

O'Connell quickly throws the disc and the chest into his rucksack, slings it around his shoulder, grabs Evy's hand and RUNS LIKE HELL. A MASSIVE GEYSER OF WATER BLASTS through the wall behind them.

25	INT. EGYPTIAN TEMPLE - DAY	25
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The scaffolding is SWAYING WILDLY. Alex is still on his feet at the top, desperately trying to maintain his balance. The scaffolding SLAMS into a huge pillar and starts to COLLAPSE. Alex LEAPS onto the pillar.

26	INT. TUNNEL/ANTECHAMBER - DAY	26
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O'Connell and Evy race down a tunnel chased by a WALL OF WATER. They run into an antechamber. It's a dead end. They spin around in time to see the wall of water hit the antechamber door and EXPLODE in on them.

27	INT. EGYPTIAN TEMPLE - DAY	27
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The pillar starts to FALL. Alex slides down the falling pillar and drops OUT OF FRAME. The falling pillar SLAMS into the next pillar, which falls and SLAMS into the next pillar, and onward it goes. The CAMERA PANS 360 degrees with the falling pillars as they all DOMINO. The CAMERA ends on Alex just as he rises to his feet. He looks around at the completely destroyed temple, stunned.

ALEX

Oops.

28 INT. ANTECHAMBER - DAY

28

The chamber is almost completely filled. The air is almost gone. O'Connell is furiously hammering away at a wall with a pick-ax.

O'CONNELL
This is bad, Evy.

EVELYN
We've seen bad before.

O'CONNELL
This is worse.

The water SWallows THEM UP.

29 INT. EGYPTIAN TEMPLE - DAY

29

Alex hears a NOISE and looks up. The last pillar hasn't completely fallen, it's stuck on a beam and slowly slipping. Alex races over to the massive pillar and pushes with all his might, trying to stop it from falling. David versus Goliath.

30 INT. ANTECHAMBER - DAY

30

UNDER THE SWIRLING WATER: O'Connell is still hammering, trying to break out. This guy never gives up. Evy wraps her arms around him and hugs tight.

31 INT. EGYPTIAN TEMPLE - DAY

31

Alex loses the fight. The giant pillar FALLS and CRASHES right through a CARTOUCHE wall, --the cartouche is the same as O'Connell's tattoo. It's completely obliterated and a huge GUSH OF WATER EXPLODES OUT from the new hole in the wall.

Evy and O'Connell are poured out through the hole and thrown across the floor. They slide up next to Alex, gasping for air, exhausted and stunned. Alex looks down at his parents, then around at the huge mess that was once the beautiful temple, then he looks back down at his parents, terrified.

ALEX
Mom... Dad... Count to ten.

32 EXT. DESERT DIG SITE - NIGHT

32

FLOODLIGHTS sweep across a large DESERT DIG SITE, picking up glimpses of ancient ruins, a fleet of 1930's cranes and bulldozers, and over a HUNDRED NATIVE Diggers.

(CONTINUED)

32 CONTINUED:

32

FIFTY HEAVILY ARMED ARAB MEN in RED TURBANS and long robes are spread out and keeping an eye on the Diggers and the dark desert beyond. SUPERIMPOSED ON THE SCREEN ARE THE WORDS:

HAMUNAPTRA - CITY OF THE DEAD

33 EXT. OPEN TENT - NIGHT

33

The black BOOK OF THE DEAD slams down onto a dusty table.

LOCK-NAH (O.S.)
The Book Of The Dead gives life.

The gold BOOK OF AMUN RA is slammed down next to it.

33 CONTINUED:

33

LOCK-NAH (CONT'D)
The Book Of The Living takes it away.

A gorgeous, sultry, young WOMAN with long black hair and tight fitted khakis blows dust off the books. This is MEELA. She looks up at a tall, muscular MAN wearing a RED TURBAN. This is LOCK-NAH. Meela gives him an evil smile.

MEELA
We're getting close.

34 EXT. SAND PIT - NIGHT

34

Down inside a sand pit, a group of Diggers work away. Staring down from above, is a pious looking fellow with an evil edge. This is the CURATOR. He turns to see a LAND ROVER pull up out of the darkness. Red, Jacques, and Spivey jump out. A sly smile passes over the Curator's face.

CURATOR
Did you acquire it!?

Before they can even answer him the ground suddenly SHAKES. The three men and the Curator stop in their tracks. The ground SHAKES AGAIN. More violent now. Closer.

The Diggers in the pit look around, wide-eyed. Then something familiar happens: A MOUND OF SAND BEGINS TO RISE UP out of the bottom of the pit. The Diggers stare at it, transfixed. And then the mound BURSTS OPEN AND A THOUSAND SCARABS EXPLODE UP OUT OF IT.

The Diggers SCREAM in terror and frantically try to scramble up out of the sandy pit, grasping for purchase, legs and hands churning away in the sand, their progress nightmarishly slow. The SWEEPING FLOODLIGHTS make it all the more kinetic and creepy. And then the hideous bugs overtake the SCREAMING Diggers and start eating them alive.

Red, Jacques, and Spivey freak out and scramble back up into their jeep. The Curator just grins.

35 INT. TENT - NIGHT

35

Hearing the horrible SCREAMS, Meela calmly looks at Lock-Nah.

MEELA
We're getting very close.

36 EXT. SAND PIT - NIGHT

36

A Digger stumbles up out of the pit, MULTIPLE SCARABS are CRAWLING UNDER HIS SKIN. Red, Jacques and Spivey SCREAM.

(CONTINUED)

CONTINUED:

The Digger opens his mouth, --SCARABS POUR OUT OF IT. The three men SCREAM LOUDER.

Men in red turbans race forward with FLAME-THROWERS, chasing the CHITTERING scarabs back into the pit. Behind them, other men begin to SHOUT with excitement and point to a LARGE CRANE swiveling over some ruins; a big ROCK hangs from its claw.

The Curator sees this and is completely elated and distracted, he quickly heads off for the crane.

CURATOR

We found him! We found him!

Meela and Lock-Nah stride across the grounds, followed by two red turbaned men, each carrying one of the books. A Servant bows for Meela and opens the back door to a crème colored Rolls Royce convertible. Meela dismisses him offhand, then stops near the pit and grabs the gold book.

MEELA

They used this book to condemn Imhotep, correct?

LOCK-NAH

That is so.

MEELA

It is the only thing that can harm him, yes?

LOCK-NAH

Yes.

Meela flings the gold book into the pit. We HEAR scarabs CHITTER from below as they scurry out of it's way. Meela and Lock-Nah continue on. The three men slide out of the jeep.

JACQUES

Did you see that!?

SPIVEY

That book was made of gold! Pure gold!

Red is still shaken, he wipes the sweat off his brow and sarcastically gestures into the pit.

RED

Be my guest.

A bulldozer shoves a mound of sand into it. Scarabs CHITTER below as they are buried. The three men shiver in disgust.

(CONTINUED)

The Curator, Meela, and Lock-Nah stride up to the crane just as it's claw sets the big rock down. Molded inside the rock is a horribly deformed PETRIFIED CORPSE. A nightmare in stone. The Curator grins.

CURATOR

Imhotep.

With a devious smile, Meela caresses the corpse's cheek. Lock-Nah lifts up a large BLACK URN covered in hieratic.

LOCK-NA

Now we must raise those who served him.

IN THE EXTREME FOREGROUND: a DIGGER digs away, --hunched over so we don't get to see his face. Red, Jacques, and Spivey walk up to the Curator. The Curator turns to them.

CURATOR

Give it to me.

RED

The uh, ...opportunity passed us by.

The Curator's fury is measured and contained.

CURATOR

We need that bracelet.

Lock-Nah's fury is not.

LOCK-NAH

And we need it before it opens!

He whips out his scimitar, --SHING! Meela stays him with a look, then she gently touches the Curator's arm.

MEELA

I told you Lock-Nah and I should've handled it.

The Curator looks at Meela.

CURATOR

I did not want your...

(pause)

...past history, to cloud the issue.

Red tries to be reassuring.

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 36 CONTINUED: (3)

36

RED

Don't you worry none, we know where
 it is. We'll take care of it.

CURATOR

No. We'll take care of it.
 (gives them a creepy grin)
 I have a different chore for you now.

Meela scowls at the three men.

MEELA

Where is the bracelet?

RED

It's on it's merry old way to...
 (finally noticing the corpse)
 ...London.

The three men stare at the corpse, a bit creeped out. The Curator gives Lock-Nah and Meela a very ominous look.

CURATOR

Then London is where we must go.

He storms off. WE PUSH IN on the Digger as he stops digging and turns to CAMERA: It's ARDETH BAY. He's been spying.

37 EXT. LONDON - DUSK

37

HIGH ANGLE of 1933 LONDON: Big Ben, the House of Commons, and the river Thames twinkling under Tower Bridge. Thick dark THUNDERHEADS are rolling in, torn by FLASHES OF LIGHTNING.

38 EXT. O'CONNELL MANOR - DUSK

38

A London Taxi pulls away from a huge, gorgeous MANOR HOME and heads off down the long gravel driveway.

EVELYN (O.S.)

...you know what I just realized? Now
 I'm not sure, ...but I think that
 bracelet is some sort of guide, to
 the Lost Oasis of Ahm Shere.

39 INT. O'CONNELL LIBRARY - DUSK

39

O'Connell lugs a bunch of suitcases into the library.

O'CONNELL

Evy, I know what your thinking and
the answer is "no". We just got home.

Evy sweeps up behind him.

EVELYN

That's the beauty of it, we're
already packed!

The O'Connell library is an eccentric, private museum, two stories high, filled with tons of books and lots of shelves filled with ancient artifacts. O'Connell drops the suitcases.

O'CONNELL

Give me one good reason.

Evy snuggles up to him, flirting playfully.

EVELYN

It's just an oasis, darling, a
beautiful, exciting, romantic oasis.

O'Connell gives her a sexy look and snuggles her right back.

O'CONNELL

Palm trees? Cozy beach? Cool water?
Big drinks with tiny umbrellas?

Evy nods seductively. Then O'Connell drops the act and gives her a hard look.

O'CONNELL

Alright, what's the catch?

Evy knows she's been caught, she quickly spins around and heads off across the library, all business now.

EVELYN

Supposedly, it's the resting place of
Anubis's army.

O'Connell is right behind her.

O'CONNELL

See I knew there was a catch. And let
me guess, it was commanded by this
Scorpion King guy.

(CONTINUED)

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39 CONTINUED:

39

EVELYN

Yes, but he awakens only once every
six thousand years.

O'CONNELL

And if someone doesn't kill him,
he'll wipe out the world.

EVELYN

How did you know?

O'CONNELL

I didn't, but that's always the
story.

They head up the grand staircase.

EVELYN

In 1,150 B.C., Ramses IV sent the
last known expedition to actually
reach the oasis. More than a thousand
men.

O'CONNELL

And none of them was ever seen again.

EVELYN

How did you know?

O'CONNELL

I didn't, but that's always the
story.

EVELYN

Did I mention there was a gold
pyramid?

O'CONNELL

Twice.

Evy arrives at the UPPER BALCONY, she starts playfully
goading O'Connell on.

EVELYN

Alexander The Great sent troops in
search of it.

O'Connell is hot on her heels, not playing along.

O'CONNELL

Great for him.

(CONTINUED)

EVELYN
So did Caesar.

O'CONNELL
And look how his life turned out.

EVELYN
And Napoleon!

O'CONNELL
But we're smarter than him.
And taller.

EVELYN
Exactly! And that's why we'll be the
ones who find it.

O'CONNELL
Because we're taller?

Evy gives him a look and starts pulling maps and books off
the shelves.

40 EXT. O'CONNELL MANOR - NIGHT

40

Two LIMOUSINES creep down the driveway heading for the manor.
Red curtains cover their side and rear windows. Suddenly,
both limos DOUSE THEIR HEADLIGHTS. One of the limos vanishes
around the side of the manor. The other one stops out front.
A curtain rises on it's window. Lock-Nah peers out. He sees
Alex through a house window, lugging the Scorpion King CHEST.
Alex suddenly stops and stares at the chest.

ALEX
Hey! Something inside this thing just
made a sound.

Lock-Nah smiles and looks into the darkness of the limo.

LOCK-NAH
We're just in time.

41 INT. O'CONNELL LIBRARY - NIGHT

41

Alex re-adjusts the chest in his arms.

ALEX
This sucker weighs a god-dang ton!

EVELYN (O.S.)
(scolding)
Alex! Watch the language.

ALEX
(posh English)
Rather weighty, this.

Alex hears a loud CLICK coming from INSIDE THE CHEST.
Surprised, he looks at it, then sets it down, pulls the key
out of his pocket and starts to open the chest.

UP IN THE BALCONY: O'Connell steps up close to Evy.

O'CONNELL
Evy, your first weird dream was
exactly six weeks ago, right?

EVELYN
I guess so, yes.

She dumps the books into his arms and starts to move on, but
O'Connell blocks her path.

O'CONNELL
Which was the start of the Egyptian
new year. The Year of the Scorpion.

Evelyn looks at him, suddenly aware.

EVELYN
That's right.

O'CONNELL
All I'm saying is, let's be a little
cautious.

Alex opens the chest, inside it the bracelet is now OPEN.
Alex stares at it, then sneaks a look up at his parents.

EVELYN
We've never been cautious before.

O'CONNELL
You've never hallucinated ancient
princesses before. Back at that
temple we were that close to buying
the farm.

EVELYN
Why would we buy a farm?

O'CONNELL
Died. We almost died.

EVELYN
Oh thank goodness, I'd rather die
than buy a farm.

Alex rolls up his jacket sleeve and sets his wrist into the open bracelet. It suddenly SNAPS SHUT. Alex's eyes fly open in surprise. He leaps back, staring at the bracelet.

ABOVE: O'Connell sets the books down and takes Evy in his arms.

O'CONNELL
(heartfelt)
I'd never forgive myself if I let
something happen to you...

And then something mystical happens around Alex: the area around him fills with a strange, three dimensional VISION of the GIZA PLATEAU: three pyramids, one Sphinx. All brand new.

UP ON THE BALCONY: O'Connell and Evy are oblivious to it.

O'CONNELL
You and Alex are the only things that matter to me.

Evy stares up into O'Connell's eyes. She feels the same way.

EVELYN
Wellll, the Bembridge Scholars have
been begging me to run the British
museum.

And then Alex's vision races down the Nile and across the desert. Stopping at the TEMPLE OF KARNAC, circa 2000 B.C.. And then the vision dissipates and vanishes. Alex just stares at the bracelet on his wrist, wide-eyed.

ABOVE: O'Connell leans in, a content smile on his face.

O'CONNELL
Have I kissed you today?

Evy smiles back and they kiss.

Alex rattles his head, then frantically starts fumbling with the bracelet, trying to get it off; there's no clasp or hasp, it almost looks fused shut.

O'Connell and Evelyn gently break off their kiss.

EVELYN
I hate it when you do that.

O'Connell frowns. Evy hugs him.

EVELYN (cont'd)
It makes me feel like agreeing to anything.

O'Connell smiles. And then it's wiped off his face as he spots something. Evy looks. A frilly PINK BRASSIERE hangs from a chandelier.

O'CONNELL
Jonathan.

Evy laughs. O'Connell growls and heads off down a hallway.

O'CONNELL (CONT'D)
Alex, behave yourself for a few minutes will ya?

Alex quickly rolls his sleeve down over the bracelet and SLAMS the chest shut.

ALEX
You betcha!

Evy starts down the stairs. Alex picks up the chest, it's light, he quickly sets it down, keys it open, grabs a heavy VASE off a table, shoves it into the chest and SLAMS it shut again. Evy rounds the bookcase and ruffles Alex's hair.

EVELYN
Happy to be home?

He gives her a big innocent smile.

ALEX
Couldn't be happier!

42 INT. HALLWAY/BEDROOM - NIGHT

42

Wearing a disheveled tuxedo, JONATHAN has one arm wrapped around a gorgeous SHOW GIRL, his other hand is sword-fighting the air with an ornate GOLD SCEPTER.

JONATHAN
...then I killed the mummy and all his minions and stole his scepter!

SHEILA/SHOW GIRL
You're so brave.

JONATHAN
And rich. Did I mention rich?

SHEILA
Why do you think I'm here?

THREE VICTIOUS MEN in red turbans stand inside the room. Jonathan skids to a stop and gives them a big cheesy grin.

JONATHAN
Sorry! We must be in the wrong house.

He swings the Showgirl around and starts to head out.

SHEILA
You said this was your house.

JONATHAN
Not anymore.

Two of the men grab Jonathan. The Servant shoves Sheila out the door--

SHEILA
Call me!

--and SLAMS it shut. The men drag Jonathan across the room, he sees the Curator waiting for him.

JONATHAN
You're not Sheila's husband are you?

Revised 9/18/00 (Orchid)

42

42 CONTINUED:

CURATOR

NO.

JONATHAN

If you work for Johnny, I was going
to pay him back on Tuesday.

CURATOR

I don't know any Johnny.

(CONTINUED)

The Men shove Jonathan down into an overstuffed chair.

CURATOR (CONT'D)
We're looking for the Bracelet of
Anubis.

JONATHAN
Oh! Good! Good for you! Good thing to
have, the old Bracelet of Anubis!

CURATOR
Where is it?

JONATHAN
Ah! You're looking here, for the, uh,
bracelet. I see, well, I have no idea
what you're talking about.

THE CURATOR
Mister O'Connell, you try my
patience.

JONATHAN
Mister O'Connell?? Wait a minute,
hold on, you got the wrong man--

The Servant sticks a knife under Jonathan's throat.

JONATHAN (CONT'D)
Oh! That bracelet! Yes, of course,
now I remember, I lost it in a card
game.

CURATOR
For your sake, I hope not....

The Curator suddenly notices the gold scepter. He grabs it
out of Jonathan's hand and stares at it in disbelief.

Curator (cont'd)
It can't be?

And that's when Meela steps out of a side door, dressed to
the nines, gold and diamonds glitter across her silky skin.
She holds a WOODEN BOX in one hand and seductively caresses
Jonathan's cheek with the other. Jonathan gets excited.

JONATHAN
Well hello there.

MEELA
Where's your wife?

JONATHAN
My wife? Oh, you mean Evelyn. I think
she went to Baden-Baden, or maybe
Tibet, the girl's a free spirit. Did
I mention I'm single now?

Meela sets the box on a table, then opens it and stares
inside. Her hand suddenly blurs into the box and pulls out a
poisonous ASP by the neck. Jonathan withers. Meela smiles.

MEELA
Egyptian Asps are quite poisonous.

Meela and her asp head for Jonathan, the asp Hisses.

JONATHAN
(not missing a beat)
It's downstairs! There's, there's a,
there's a SAFE! The combination is
uhh, 3-20-58-uhh-3-9-3-, something...

Meela starts to stick the asp up to Jonathan's neck, his eyes
bug out of his head.

JONATHAN (CONT'D)
Hey! Wait! I told you! I TOLD YOU!

MEELA
And your point is?

JONATHAN
My point is I told you so you
wouldn't kill me!

MEELA
When did we make that arrangement?

She squeezes the asp's neck. It's jaws open, revealing sharp
fangs. Jonathan starts to SCREAM. And that's when the door
BURSTS OPEN and O'Connell steps in. Meela, the Curator and
all the Turbans spin around. O'Connell takes in the scene.

O'CONNELL
Jonathan, I thought I told you, no
more parties.

Evy is standing next to Alex looking at the CHEST.

EVELYN

I'm serious, Alex, if you've lost
that key, you're grounded.

ALEX

I haven't lost it, I just can't find
it. There's a difference.

Evelyn smiles despite herself.

EVELYN

Well, start finding.

ALEX

I will, Mum, there's nothing to worry
about.

Wrong. Loch-Nah steps into the library.

LOCK-NAH

Good evening.

EVELYN

Who are you? What are you doing in
here?

LOCK-NAH

Looking for the chest, of course.
Give it to me now.

Evy quickly grabs a big Roman SWORD off the wall.

EVELYN

(coolly)

Get out of my house.

Alex can't believe what he's seeing.

ALEX

Whoa, Mom, maybe not the best idea.

And then four more RED TURBANS step out behind Lock-Nah,
carrying scimitars. Alex swallows hard.

ALEX (CONT'D)

Definitely not the best idea.

Evy nervously looks at the sword in her hand, then suddenly,
and very expertly, flips the sword from hand to hand. A
surprised look crosses her face. Alex didn't see the move,
he's busy staring at the bad guys.

(CONTINUED)

ALEX (cont'd)
I think it's time to yell for dad
now.

Lock-Nah starts to move in for the kill.

LOCK-NAH
So sad, now I will kill you and take
it anyway.

A VOICE BOOMS OUT from behind the bookshelves:

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43 CONTINUED: (3)

43

ARDETH BAY (O.S.)
I think not.

All eyes go to Ardeth Bay, heading for Evy. Some of the Red Turban guys look spooked.

TURBAN GUYS
Medjai!

It's obvious Evy hasn't seen him in a long time.

EVELYN
Where did you come from??

Ardeth Bay keeps his eyes on the turbans.

ARDETH BAY
Perhaps explanations are best kept
for later.

Lock-Nah steps forward and glares at him with a mixture of hatred and respect.

LOCK-NAH
Ardeth Bay.

Ardeth Bay pulls a sword out from under his cape and gives Lock-Nah an almost pleasant smile.

ARDETH BAY
Lock-Nah.

44 INT. BEDROOM - NIGHT

44

O'Connell sighs heavily, not really up for a fight.

O'CONNELL
Okay folks, knowing Jonathan, I'm
sure he deserves whatever you're
about to do to him.

JONATHAN
(indignant)
Oh, thank you very much.

(CONTINUED)

O'CONNELL

But this is my house, and I have
certain rules about snakes and
dismemberment.

Meela suddenly throws the asp at O'Connell. O'Connell snatches it right out of the air, holding it by its neck. O'Connell looks into Meela's gorgeous eyes.

O'CONNELL (CONT'D)

Nice asp.

EVERYTHING HAPPENS AT ONCE: Turban #1 lets go of Jonathan and draws a pistol. O'Connell throws the asp at him, which tangles around his neck. The man SCREAMS and flails with the snake. The snake BITES HIS FACE. The man SCREAMS LOUDER.

The Servant pulls the knife away from Jonathan's neck. Jonathan immediately snatches the scepter away from the Curator and throws himself backwards, toppling the chair over and spilling him onto the floor. The Servant FLINGS the knife at O'Connell. O'Connell snatches it out of the air. FLINGS it right back at him. The Servant ducks, his buddy behind him is impaled in the chest, he falls to the floor in front of Jonathan. Jonathan crawls right up and over the dead guy. The Curator grabs him by the foot, grabbing for the scepter.

CURATOR

Give me that!

45 INT. O'CONNELL LIBRARY - NIGHT

45

Lock-Nah and his men CHARGE FORWARD. Ardeth Bay and Evy PARRY their blows. Ardeth Bay takes on Lock-Nah and another guy. Amazingly, Evy goes sword-to-sword with the other two, LUNGING, THRUSTING, FEINTING and PARRYING like a pro. Alex dodges out of the way with the chest, he can't believe it.

ALEX

Wow! Mum! When did you learn to do
that?

Evy can't believe it either.

EVELYN

I have no idea.

One of the Turbans slams Evy up against a wall. He leans forward and laughs with rotted yellow teeth. Evy cringes, then KNEES him in the balls, he SCREAMS and bends over, she KNEES him in the face, he YELPS and pops back up, she decks him with a RIGHT HOOK. He goes down and out.

(CONTINUED)

Revised 9/18/00 (Orchid)

45

45 CONTINUED:

EVELYN (CONT'D)

That, I learned from your father.

Another Turban Guy CHARGES forward. Evy parries and feints.

46 INT. BEDROOM - NIGHT

46

Jonathan spins around and BOPS the Curator with the SCEPTER. The Curator yelps in pain. Jonathan crawls for the bathroom. Meela's EYES swivel. O'Connell sees this and immediately DIVES out of the way just as Turban #4 strides through the door and OPENS UP with a machine-gun. The radiator is HIT, STEAM SHOOTS OUT, CLOUDING THE ROOM. O'Connell hits the floor and rolls into the bathroom right behind Jonathan. He pops up onto his feet and SLAMS the door shut.

47 INT. BATHROOM - NIGHT

47

The bathroom door is immediately RIPPED APART by machine-gun fire. O'Connell and Jonathan DUCK.

O'CONNELL

What's the story this time, Jonathan?

JONATHAN

I haven't done anything to anybody!

The bullets CHEW UP the far wall.

JONATHAN (cont'd)

Lately.

O'Connell notices the bathtub filled with bubbles and a large rubber duck, a bottle of champagne cooling in a bucket by the side. He rolls his eyes and grabs Jonathan by the shoulder.

O'CONNELL

C'MON!

They run full bore for the WINDOW WALL on the far side of the bathroom.

48 EXT. O'CONNELL MANOR - NIGHT

48

The huge window on the second floor SHATTERS as O'Connell and Jonathan explode out through it. They SLAM down onto the grass. O'Connell YANKS Jonathan to his feet and they run like hell. The machine gunner leans out the window and OPENS FIRE. Bullets CHEW-UP the gravel behind O'Connell and Jonathan as they round a corner. The Gunman quickly ducks back inside.

49 INT. O'CONNELL LIBRARY - NIGHT

49

The battle rages. The library is getting trashed. Still holding the chest, Alex slams his body against a bookshelf. It TOPPLES over and CRUSHES one of the Turban Guys.

(CONTINUED)

49 CONTINUED:

49

Another Guy runs up and grabs a handle on the chest. He and Alex start having a tug-of-war. The Guy finally rips the chest away. Ardeth Bay leaps over and skewers him. The Guy drops the chest. Ardeth Bay YELLS at Evy.

ARDETH BAY
What's in the chest!?

Evy knocks another Turban Guy into a big glass case which TOPPLES over and SMASHES to smithereens.

EVELYN
(out of breath)
The Bracelet of Anubis!

Ardeth Bay is shocked.

ARDETH BAY
YOU have it!?
(urgently)
--Get it! Get it now and get out of here!

EVELYN
But--

ARDETH BAY
--NOW! They must not get the bracelet!

Lock-Nah attacks him. The two men go at it, scimitar to scimitar. Lock-Nah clearly has the edge.

Evy drops her sword and picks up the chest. And that's when a huge MOUNTAIN OF FLESH wearing a red turban roars out of the shadows, scoops Evy up and runs off.

This distracts Ardeth Bay. Lock-Nah SLICES him across the arm. Ardeth Bay tumbles back over a display case. Lock-Nah spins around. Sees Alex standing against a wall. Lock-Nah THROWS his scimitar. It whips end-over-end across the room. Alex dodges left just as the scimitar SLAMS into the wall, two inches from his head. Lock-Nah and his men race off.

50 EXT. FRONT OF MANOR - NIGHT

50

O'Connell and Jonathan come racing around the corner in time to see Lock-Nah's limo PEELING OUT. O'Connell sees Evy inside it, surrounded by guys in red turbans. It ROARS OFF down the driveway. O'Connell skids to a stop and turns to Jonathan.

(CONTINUED)

CONTINUED:

O'CONNELL
Where's my car!?

JONATHAN
I parked it out back, ...for you.

HEADLIGHTS hit them. They spin around. The other limo CAREENS around the corner coming right at them. O'Connell TACKLES Jonathan out of the way. The limo just misses them. They tumble into the grass. The limo ACCELERATES off down the driveway. By the time O'Connell gets to his feet the TAIL-LIGHTS have vanished around the distant corner. O'Connell is blind with fury. Adrenaline pumping. Alex runs up.

ALEX
Dad! DAD!

O'Connell hugs him tight, then he sees Ardeth Bay coming.

O'CONNELL
Ardeth Bay??
(deadpan)
Glad to see ya.

Then he grabs Ardeth Bay and slams him up against a wall.

O'CONNELL
Who the hell are these guys and what
the hell do they want!?

Ardeth Bay starts to open his mouth, O'Connell cuts him off.

O'CONNELL (CONT'D)
No. Scratch that. I don't care. I
just wanna know where the hell
they're taking Evy.

Ardeth Bay pulls out a PHOTOGRAPH of the Curator and the others at the dig.

ARDETH BAY
My friend, wherever these people are,
your wife will surely be.

Alex grabs the photo and points to the Curator.

ALEX
I know him! He's one of the curators
at the British museum!

ARDETH BAY
Are you sure?

(CONTINUED)

Revised 9/18/00 (Orchid)
50 CONTINUED: (2)

31.

50

O'Connell grabs Alex's hand, already on the move.

O'CONNELL
Trust him. He spends more time in
that museum than he does at home.

51 EXT. SIDE OF MANOR - NIGHT

51

O'Connell is moving fast down the side of the manor, he looks at Ardeith Bay.

O'CONNELL
Okay, you're here, bad guys are here,
Evy gets kidnapped, lemme guess?

ARDETH BAY
Yes, they have removed the creature
from his grave.

Jonathan is incredulous.

JONATHAN
I don't mean to point fingers, but
isn't it your job to make sure
that doesn't happen?

ARDETH BAY
The woman who is with them, she knows
things, things that no living person
could possibly know. She knew exactly
where the creature was buried.

They arrive at a gorgeous, mint condition, 1933 Beuford.

ARDETH BAY (cont'd)
We were hoping she would lead us to
the bracelet. She did. And now they
have it.

Behind them, Alex quietly pipes up.

ALEX
I wouldn't get too nervous just yet.

He starts to roll up his sleeve.

(CONTINUED)

51 CONTINUED:

51

Ardeth Bay sees the bracelet, gently grabs Alex's wrist and checks it out, shocked. Alex looks both nervous and excited.

ALEX (CONT'D)

When I stuck it on, I saw the pyramids at Giza, then whoosh!
Across the desert to Karnac.

ARDETH BAY

By putting this on, you have started a chain reaction that could bring about the next Apocalypse.

LIGHTNING FLASHES. O'Connell points at Ardeth Bay.

O'CONNELL

You. Lighten up.
(points to Alex)
You. Big trouble.
(points to Jonathan)
You. Get in.

The Beuford throws gravel as it hauls-ass down the driveway.

52 EXT. LONDON STREETS - NIGHT

52

LIGHTNING FLASHES across the car as it ROARS down a rain slicked city street.

53 INT. CAR - NIGHT

53

O'Connell is at the wheel. Ardeth Bay next to him.

ARDETH BAY

I'm sorry if I alarmed your son.
(O'Connell nods)
But you must understand, now that it is on his wrist, we have only seven days before the Scorpion King awakens.

O'CONNELL

"We"? What "we"? I just want my wife back.

(CONTINUED)

53 CONTINUED:

53

ARDETH BAY
If he is not killed he will raise the
Army of Anubis.

Jonathan leans forward from the backseat.

JONATHAN
I take it that's not a good thing?

O'CONNELL
(sidelong glance)
He'll wipe out the world.

JONATHAN
Ah! The old wipe-out-the-world ploy.

ARDETH BAY
Whoever can kill the Scorpion King,
can send his army back to the
underworld.
(he looks at O'Connell)
Or use it to destroy Mankind and rule
the earth.

O'CONNELL
So that's why they dug up Imhotep,
he's the only one tough enough to
kill the Scorpion King.

ARDETH BAY
That is their plan.

54 EXT. BRITISH MUSEUM - NIGHT

54

The car skids to a stop in front of the BRITISH MUSEUM. It's
late, and there's not a soul in sight. THUNDER RUMBLES.

55 INT. CAR - NIGHT

55

O'Connell looks into the back seat at Alex.

O'CONNELL
Alex, I want you to stay here and
protect the car.

Jonathan raises his hand.

JONATHAN
I could do that.

Alex gives his Dad a sarcastic look.

(CONTINUED)

Revised 9/18/00 (Orchid)

55

CONTINUED:

55

ALEX

"Protect" the car. Come on Dad, just because I'm a kid, doesn't mean I'm stupid.

O'Connell grins and ruffles his son's hair.

ALEX (cont'd)

Could you stop doing that, Dad.

Jonathan gives Alex a forlorn look.

JONATHAN

If you see someone come running out screaming, it's just me.

O'CONNELL

Jonathan, maybe you should stay here with Alex.

JONATHAN

Now you're thinking!

56 EXT. CAR - NIGHT

56

O'Connell pops open the trunk. A GUNNYSACK lies inside. He unzips it. Revealing pistols, a pump shotgun, a submachine-gun, and other weaponry.

O'CONNELL

You want the twelve gauge?

ARDETH BAY

No, I like the Thompson.

O'Connell starts to reach for the guns. Ardeth Bay suddenly notices something, then grabs O'Connell's hand. He stares at the tattoo, then looks at O'Connell.

ARDETH BAY (CONT'D)

If I said to you: "I am a stranger traveling from the east, seeking that which is lost..."

O'Connell looks at him, a bit stunned.

O'CONNELL

I would reply: "I am a stranger traveling from the west, it is I whom you seek." Some old man taught me that when I was a little kid.

(CONTINUED)

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56

56 CONTINUED:

ARDETH BAY
Then it is true, you are a Medjai.

(CONTINUED)

Revised 9/18/00 (Orchid)
56 CONTINUED: (2)

56

O'CONNELL
I'm a, what am I?

ARDETH BAY
You have the sacred mark.

O'Connell looks at his tattoo.

O'CONNELL
This thing? Got slapped on me in the
orphanage in Hong Kong.

ARDETH BAY
That mark means you are a Protector
of man...a warrior for God.

LIGHTNING FLASHES across O'Connell's face, ...but he isn't
buying it. He hands Ardeth Bay the Thompson.

O'CONNELL
You got the wrong guy.

57 INT. BRITISH MUSEUM STORAGE WAREHOUSE - NIGHT

57

Deep in the bowels of the museum is a huge storage area. In
the midst of all the giant crates, ancient pillars and ornate
statuary, a ceremony is being performed: The Curator, Lock-
Nah and a bunch of RED TURBANED MEN CHANT in a circle around
the horrific petrified rock. TORCHES light the scene.

Struggling wildly, Evy is carried in on a slab, her hands and
feet tied together. They set her down. She sees IMHOTEP'S
PETRIFIED CORPSE stuck in the rock. She can't believe it.

EVELYN
Imhotep.

58 INT. EGYPTIAN GALLERY - NIGHT 58

LIGHTNING FLASHES through a skylight down onto O'Connell and Ardeth Bay, guns up, quietly creeping through the Museum's Egyptian Gallery. They can hear the distant CHANTING.

59 INT. BRITISH MUSEUM BASEMENT WAREHOUSE - NIGHT 59

Imhotep's petrified corpse STARTS TO MOVE as the Curator reads from the black Book Of The Dead.

CURATOR
 (ancient Egyptian - subtitled)
 Rise up! RISE UP! RISE UUUUP!

60 INT. EGYPTIAN GALLERY - NIGHT 60

O'Connell and Ardeth Bay creep alongside an ancient coffin. A ROTTED MUMMY SUDDENLY RISES UP INSIDE IT. Accompanied by ROARING THUNDER and a FLASH OF LIGHTNING.

O'Connell and Ardeth Bay both whip their guns around and back up against a glass case. Another mummy SLAPS it's face up against the glass behind them. O'Connell and Ardeth Bay quickly back away as all the mummies in the room squirm and writhe inside their cases.

61 INT. BRITISH MUSEUM BASEMENT WAREHOUSE - NIGHT 61

The CHANTING and READING of the Book reaches a CRESCENDO. LIGHTNING flashes across Imhotep's petrified corpse, which STARTS TO COME ALIVE. His petrified tissue begins to animate. His tattered flesh and rotted bones begin to move.

The Curator and Lock-Nah are thrilled. Evy is horrified.

Imhotep's rotted corpse steps free of the rock. The Priests STOP CHANTING and prostrate themselves before him. Imhotep looks around with hideous empty eye sockets.

IMHOTEP
 (ancient Egyptian - subtitled)
 What is the year?

The Curator steps forward, looking exhilarated.

CURATOR
 (ancient Egyptian - subtitled))
 My Lord, it is the Year of the Scorpion.

Imhotep's head pivots quickly to look at him.

Revised 9/18/00 (Orchid)

61 CONTINUED:

61

IMHOTEP
 (ancient Egyptian -- subtitled)
 Truly?

CURATOR
 Yes!

Imhotep's horrific face starts to laugh in triumph, and then he senses something and turns. Evy turns to see what it is.

It's Meela, striding down a corridor. THE SCREEN FLASHES. And Meela is now striding through Pharaoh's palace (FOOTAGE FROM THE FIRST MOVIE) wearing little but paint from head to toe, she's really ANCK-SUNAMUN. THE SCREEN FLASHES again. And Meela is now standing in front of Imhotep's living corpse. The Curator looks at her.

CURATOR (CONT'D)
 Do not be frightened.

Meela stares at Imhotep, a stone cold ice queen.

MEELA
 I am not afraid.
 (ancient Egyptian - subtitled)
 I am Anck-sunamun reincarnated.

Imhotep stares back at her.

IMHOTEP
 (ancient Egyptian - subtitled)
 Only in body. But soon...

Imhotep's fetid lips and rotted cheeks almost form a smile.

IMHOTEP (CONT'D)
 (ancient Egyptian - subtitled)
 I shall bring your soul back from the depths of the underworld.

UP ON A CATWALK: O'Connell and Ardeth Bay stare down on this surreal tableau. O'Connell just shakes his head.

O'CONNELL
 Ya know, a few years ago I woulda been a little wigged out by all of this....

DOWN BELOW: Lock-Nah pours a VIAL OF ACID into the keyhole of the Scorpion King chest. The metal SMOKES as the acid burns through it. The Curator steps up to Lock-Nah.

(CONTINUED)

Revised 9/18/00 (Orchid)

61 CONTINUED: (2)

61

CURATOR
 Lord Imhotep will be much pleased.

Lock-Nah pulls open the chest. --But only the VASE is inside.
 The Curator's face goes ashen.

CURATOR (CONT'D)
 Where is it? Where is the bracelet!?

PUSH IN: on Lock-Nah, as his face slowly hardens.

LOCK-NAH
 I think I know.

62 EXT. STREET - NIGHT

62

TIGHT ON: ALEX, standing outside the car.

ALEX
 ...and at the very top of the gold
 pyramid was a huge diamond.

Jonathan is absolutely mesmerized, practically drooling.

JONATHAN
 Huge diamond? How huge?

ALEX
 It was so big it would reflect the
 sun and wink at distant travelers,
 beckoning them to their deaths.

63 INT. BRITISH MUSEUM STORAGE WAREHOUSE - NIGHT

63

Meela leans closer to Imhotep.

MEELA
 (ancient Egyptian - subtitled)
 I have a gift for you, my love.

She gestures. Imhotep looks. His face flashes hatred.

IMHOTEP
 (ancient Egyptian - subtitled)
 Her!

LIGHTNING FLASHES across Evy, struggling on the slab, she
 sees them looking at her. Meela grins, cat-like.

MEELA
 (ancient Egyptian - subtitled)
 I knew it would please you to watch
 her die.

(CONTINUED)

Revised 9/18/00 (Orchid)

63 CONTINUED:

63

Meela snaps her fingers. A group of red turbaned Men lift the slab. Evy struggles on top of it, then she notices they're carrying her to a large open sarcophagus filled with a ROARING FIRE.

EVELYN

Oh my god.

Imhotep's fetid lips grin at Evy as she is carried past him.

IMHOTEP

(ancient Egyptian - subtitled)

The underworld awaits you.

Evy is carried up to the sarcophagus. She YELLS at Imhotep.

EVELYN

You wait! I'll put you in your grave
again!

The Curator steps up and gives Evy a creepy grin.

CURATOR

Our thinking was: not if we put you
in your grave first.

Evy looks down at the leaping FLAMES. Imhotep YELLS:

IMHOTEP

(ancient Egyptian - subtitled)

Burn her!

Meela grins in delight. THUNDER CRACKS. The Men TILT THE SLAB towards the sarcophagus. Evy SCREAMS and ROLLS OFF.

O'Connell leaps forward and catches her. LIGHTNING FLASHES. And that's when Ardeth Bay OPENS FIRE from up in the catwalk. The Curator, Lock-Nah and all their Men dive for cover. The slab CRASHES to the floor. Bullets rip into the pillar above Meela's head, she SCREAMS and hits the deck.

64

EXT. CAR - NIGHT

64

Standing outside the car, Jonathan and Alex hear the GUNFIRE. They both attack the door handle, fighting over it.

ALEX

Open it! Open it! Open it!

JONATHAN

Let go! Let go! Let go!

The front door opens and they both leap inside.

Revised 9/18/00 (Orchid)

65 INT. CAR - NIGHT

65

Jonathan jams the key into the ignition and frantically turns it, the key BREAKS OFF in the ignition. Alex SCREAMS at him.

ALEX

You broke it! You broke it!

JONATHAN

Be quiet, Alex! If there's going to be any hysterics, they'll come from ME!

66 INT. BRITISH MUSEUM BASEMENT WAREHOUSE - NIGHT

66

Ardeth Bay races across the catwalk, BLASTING AWAY, keeping everybody pinned down. O'Connell uses one hand to snap open his butterfly knife and cut the ropes holding Evy, at the same time, his other hand is pumping shotgun BLASTS. One of which blows a red turbaned Man backwards into his buddy, who is thrown back into the pit of FIRE. The FLAMES ROCKET UPWARD. Imhotep sees O'Connell. The two men lock eyes. Imhotep is furious.

IMHOTEP

(ancient Egyptian - subtitled)

YOU!

He quickly picks up the BLACK URN where his "servants" are kept. Bullets RIP THROUGH HIM. He doesn't seem to mind.

IMHOTEP (CONT'D)

(ancient Egyptian - subtitled)

Rise ye my servants!

O'Connell and Evy start racing up a staircase. Imhotep continues his chant over the urn.

IMHOTEP (CONT'D)

(ancient Egyptian - subtitled)

Collect your bones! Gather your limbs! Shake the earth from your flesh! Your Master is here!

Imhotep RIPS the lid off the black urn, --A MASS OF SAND EXPLODES OUT OF IT and FORMS INTO FOUR SOLDIER MUMMIES. O'Connell, Evy and Ardeth Bay meet at the top of the staircase, they look down and see the Soldier Mummies.

O'CONNELL

Not these guys again.

(CONTINUED)

Revised 9/18/00 (Orchid)

66 CONTINUED:

66

Imhotep points to our heroes, then looks at the Soldier Mummies and utters those famous words:

IMHOTEP
E-heeby-uut Set-na!

O'Connell yanks Evy out the door. Ardeth Bay is right behind. The Soldier Mummies hunker into attack position and SCREECH.

67 EXT. CAR - NIGHT

67

Jonathan and Alex scramble out of the car. They hear the distant SOUND of the Soldier Mummies SCREECHING INSANELY. Jonathan grabs Alex tightly, panicking.

JONATHAN
What are we going to do!? What are we
going to do!?

ALEX
You're asking ME?!! I'm only eight
years old for cripes sake!

68 EXT. MUSEUM ALLEY - NIGHT

68

The side door of the museum BURSTS OPEN. O'Connell, Evy and Ardeth Bay race out. Evy quickly backtracks, slams the door shut and starts to slide a park bench in front of it. O'Connell runs back to her.

O'CONNELL
What are you doing!?
(grabs her hand)
They don't use doors!

They sprint off down the alley

69 EXT. STREET - NIGHT

69

O'Connell, Evy and Ardeth Bay race out into the deserted street and up to the empty car.

O'CONNELL
Where the hell's Jonathan?

A BRIGHT RED DOUBLE-DECKER BUS careens around the corner. Jonathan at the wheel, nervously trying to maintain control. The bus slows. Alex pulls open the door. O'Connell, Evy and Ardeth Bay leap inside. Evy hugs Alex. O'Connell gives Jonathan a look-to-kill.

O'CONNELL (CONT'D)
What's the matter with my car?!

(CONTINUED)

69 CONTINUED:

69

JONATHAN
We were forced to find alternative
transportation.

O'Connell is incredulous.

(CONTINUED)

Revised 9/18/00 (Orchid)
69 CONTINUED: (2)

69

O'CONNELL
A double-decker bus!?

Jonathan points to Alex.

JONATHAN
It was his idea!

ALEX
Was not!

JONATHAN
Was too!

ALEX
Was not!

JONATHAN
Was too!

O'CONNELL/EVELYN
GO!!!

Jonathan HITS THE GAS and SHIFTS UP. The bus lurches forward.

AA69 EXT. MUSEUM ALLEY- NIGHT

AA69

The brick wall on either side of the alley door EXPLODES as the four Soldier Mummies jump through in perfect unison.

A69 INT. BUS - NIGHT

A69

O'Connell runs to the back of the bus and looks out. He sees the four Soldier Mummies stride out of the alley, two-by-two assault formation. They pivot and march right up and over his gorgeous car. Severely CRUSHING the trunk, roof and bonnet. O'Connell is devastated.

O'CONNELL
I hate mummies.

Ardeth Bay steps up beside him.

ARDETH BAY
Glad to see me now?

The Soldier Mummies fan out, four abreast, and begin to accelerate after the bus. O'Connell gives Ardeth a look.

O'CONNELL
Just like old times, huh?

He heads up the staircase.

(CONTINUED)

Revised 9/18/00 (Orchid)

A69 CONTINUED:

A69

Evy grabs Alex and pulls him to the front of the bus. Ardeth Bay hefts his machine-gun and aims it at the back window.

70 INT. TOP OF BUS - NIGHT

70

O'Connell comes up onto the TOP DECK of the bus. Sees the Soldier Mummmies CHARGING after him. And gaining quickly. Okay, here we go, everything happens at once, READ FAST:

O'Connell starts pumping SHOTGUN BLASTS down at the Soldier Mummmies. Blows out several ribcages. All four Soldier Mummmies instantly fan out and RUN UP THE SIDES OF THE BUILDINGS, running horizontal to the street, two on either side.

O'CONNELL

Riiight.

71 INT. BUS - NIGHT

71

One of the Soldier Mummmies LEAPS off the building and plasters himself onto the back window of the bus, --WHAM! Scares the shit out of Ardeth Bay. He OPENS FIRE. Blasts the window. SHATTER CITY. The Soldier Mummy is RIPPED IN HALF. His lower torso drops away and hits the street.

72 INT. TOP OF BUS - NIGHT

72

O'Connell BLASTS AWAY out the window at another Soldier Mummy as it LEAPS off a building.

The roof above O'Connell's head suddenly CAVES IN. O'Connell FIRES several blasts up through the ceiling. A set of CLAWS spike through the ceiling and peel it back. O'Connell FIRES another BLAST up at the Soldier Mummy as it leaps down and TACKLES him. O'Connell's shotgun skitters off down the aisle.

73 INT. BUS - NIGHT

73

Ardeth Bay pops the cartridge out of his machine-gun, it drops to the floor, he fumbles for another one. Suddenly, the upper torso of the Soldier Mummy he just shot in half SWINGS in through the shattered rear window, SCREAMING in rage. It SWIPES at Ardeth Bay, knocking the gun out of his hands.

74 INT. TOP OF BUS - NIGHT 74

The Soldier Mummy up top grabs O'Connell's throat, lifts him up, SLAMS his head into the ceiling and starts STRANGLING HIM. READ FASTER:

75 INT. BUS - NIGHT 75

Ardeth Bay backpedals up the aisle. The half-Soldier Mummy chases after him, scurrying over the seats using only it's hands, like a crazed monkey, SCREECHING WILDLY. Evy and Alex see it coming and YELL at Jonathan.

EVELYN/ALEX
TURN! TURN! TURN!

Jonathan CRANKS THE WHEEL.

76 EXT. BUS - NIGHT 76

The bus SLEWS HARD TO THE LEFT. Takes out a lamp-post.

A76 INT. TOP OF BUS - NIGHT A76

O'Connell and the Soldier Mummy strangling him are THROWN across the aisle.

77 INT. BUS - NIGHT 77

So is Ardeth Bay and the half-Soldier Mummy.

78 INT. TOP OF BUS - NIGHT 78

O'Connell quickly crawls on his hands and knees as fast as he can down the aisle towards his shotgun.

79 INT. BUS - NIGHT 79

Ardeth Bay leaps to his feet, unarmed. The half-Soldier Mummy rises up over a seat in front of him and lifts it's deformed hand, --RAZOR SHARP, FOUR INCH FINGERNAILS GROW out of it's fingertips. OTS: It SWIPES at Ardeth Bay. RIPS into his arm. Ardeth Bay SCREAMS and falls back. Evy and Alex grab him.

EVELYN/ALEX
TURN! TURN! TURN!

Jonathan CRANKS THE WHEEL.

80 INT. TOP OF BUS - NIGHT 80

O'Connell's fingertips grab the butt of the shotgun. He's almost got a grip on it.

81 EXT. BUS - NIGHT 81

The bus SLEWS HARD TO THE RIGHT. Takes out a parked car.

A81 INT. TOP OF BUS - NIGHT A81

O'Connell's shotgun skitters away from him and slides out an air vent. The Soldier Mummy LIFTS O'Connell up by the neck.

82 INT. BUS - NIGHT 82

O'Connell's shotgun SLAMS down onto the hood of the bus. Evy spins around to see it.

The half-Soldier Mummy SWIPES at Ardeth Bay again. RIPS him across the chest. Ardeth Bay slams into the wall of the bus. Evy grabs the shotgun through the louvered window.

The half-Mummy lifts Ardeth Bay up with one hand while drawing his hideous clawfingers back for the final blow.

--BLAM! The half-Mummies' head is blown off. Evy pumps the shotgun and BLAM! Point blank. Blows the half-Mummy all the way down the aisle. Evy and Ardeth Bay share a relieved look.

Jonathan and Alex are staring out through the front windshield. Eyes widening in unison.

JONATHAN/ALEX

UH-OH.

Up ahead, is a very low hanging pedestrian BRIDGE.

JONATHAN/ALEX (CONT'D)

(in unison)

We're not gonna make it!

83 INT. TOP OF BUS - NIGHT 83

Up top, O'Connell is trying to fight off the Soldier Mummy as it viciously strangles him. Then he sees something over the Soldier Mummy's shoulder. O'Connell's eyes widen. He throws a wild punch, knocks himself free. Hits the deck and covers his head. The Soldier Mummy looks down at him, then quickly turns to see what's coming. --It's the bridge.

84 EXT. BUS AND BRIDGE - NIGHT 84

The bottom two-thirds of the bus goes under the bridge. The top third is RIPPED CLEAN OFF, taking the Soldier Mummy right along with it.

(CONTINUED)

Revised 9/18/00 (Orchid)
84 CONTINUED:

46.

84

The WIND buffets O'Connell as he cautiously opens his eyes, there's nothing but torn metal all around him. He starts to stand up as the bus races out onto Tower Bridge.

85 INT. BUS - NIGHT

85

Alex throws his arms around Jonathan.

ALEX
Great driving Uncle Jon!

Jonathan hugs Alex with his free arm; we see how close they are. A moment of calm. And then Alex hears something to his immediate right. He turns and looks, --A SOLDIER MUMMY POPS UP INTO THE OPEN WINDOW, clinging to the side of the bus. Alex SCREAMS. Jonathan SCREAMS. The Soldier Mummy SCREAMS!

And then the barrel of a shotgun whips into FRAME over Alex's shoulder and right into the Soldier Mummy's mouth.

O'CONNELL
Close your eyes, Alex.

Alex scrunches his eyes shut. O'Connell pulls the trigger. The Soldier Mummy's head is BLOWN OFF.

86 EXT. TOWER BRIDGE - NIGHT

86

The headless Mummy's body FLIES off the bus and out over Tower Bridge.

87 INT. BUS - NIGHT

87

Alex YELLS after it:

ALEX
It's all fun and games until someone gets hurt, huh!?

Jonathan shifts down. A SOUND like nails being dropped into a blender comes from the engine. This bus is a write-off. O'Connell looks at Ardeth Bay.

O'CONNELL
You alright?

ARDETH BAY
(wincing painfully)
I prefer the company of camels.

(CONTINUED)

Revised 9/18/00 (Orchid)

87 CONTINUED:

87

O'Connell gives Evy a hangdog grin. She gives him a sexy smile, then lifts a finger and curls it, gesturing for him to come hither. He does. She grabs him. They KISS gently. Alex grunts disgust.

ALEX

Ugh, the mushy part.

He walks off down the aisle, shaking his head.

The bus slowly CLATTERS to a stop. O'Connell and Evy unlock and look into each other's eyes.

EVELYN

What would I do without you?

O'CONNELL

Are all librarian's this much trouble?

They smile at each other. And that's when they hear Alex YELL. They turn and see him being pulled out the back by Lock-Nah.

EVELYN

ALEX!!

O'Connell practically throws himself down the aisle. He makes it to the window in time to see Alex struggling with Lock-Nah and some red turbaned men at his limo, which CHARGES back out onto the bridge.

88 EXT. BUS - NIGHT

88

O'Connell tears out of the bus. Evy and Jonathan hot on his tail. He races after the limo. The Tower's drawbridge STARTS TO RISE. O'Connell leaps over the TRAFFIC GATE and runs right up the RISING bridge. He DIVES and grabs the top lip. Pulls himself up. There's nowhere to go but down. The limo CAREENS off the far end of bridge and vanishes down a street. O'Connell looks like a guy who's just had his heart torn out.

O'CONNELL

Alex...

89 EXT. BRITISH MUSEUM PARAPET - NIGHT

89

Imhotep stands on the uppermost parapet of the British Museum, surrounded by moldy copper gargoyles.

(CONTINUED)

Revised 9/18/00 (Orchid)

47A.

89 CONTINUED:

89

IMHOTEP
(ancient Egyptian - subtitled)
Now I shall go to Ahm Shere and kill
the Scorpion King.

(CONTINUED)

He turns to Meela. She gives him her sexiest look.

MEELA
(ancient Egyptian - subtitled)
And together we shall rule the world.

The Curator steps up, looking a bit nervous.

CURATOR
(ancient Egyptian - subtitled)
My lord, ...they have the Scepter of
Osiris. I have seen it.

Imhotep looks at him, furious. Then he calms himself.

IMHOTEP
(ancient Egyptian - subtitled)
To travel the road to Ahm Shere is to
invite death...

He turns back to Meela and starts to lean in for a kiss.

IMHOTEP (cont'd)
(ancient Egyptian subtitled)
...they shall never have the
opportunity to use it.

His ugly corpse face frightens her. She starts to lean back.
THE SCREEN FLASHES. They are now face-to-face in Pharaoh's
palace. Handsome Imhotep and beautiful Anck-su-namun. Anck
looks around, surprised to be there. Imhotep continues to
lean in for his kiss. Anck grins at the handsome man, then
kisses him hard and closes her eyes. THE SCREEN FLASHES.
Imhotep's fetid lips are now kissing Meela's luscious red
ones. It's a good thing her eyes are closed. Imhotep's face
ROTS AWAY just a little bit more.

O'Connell and Evy stare out over the Thames to where the limo
vanished, looking stricken. Ardeth Bay steps up.

ARDETH BAY
Do not fear for your child, my
friends.

O'Connell and Evy turn and look at him.

ARDETH BAY (CONT'D)
They can not hurt him. For he wears
the bracelet.

Evy looks at O'Connell.

EVELYN

Alex is wearing the bracelet?

O'Connell nods and steps up to Ardeth Bay.

O'CONNELL

Alex said he saw the pyramids at Giza, and then Karnac...?

ARDETH BAY

When they reach Karnac, the bracelet will show him the next step on the journey.

Evy grabs O'Connell's arm, desperate.

EVELYN

If we don't get there before them, we won't have the foggiest where to go next.

O'Connell stares off, musing on something.

O'CONNELL

Seems to me, we need a magic carpet.

91 EXT. CAIRO TRAIN STATION (MATTE) - DAY

91

A TRAIN is pulling out of CAIRO STATION. The FIFTY ARMED MEN in red turbans sit on top of each car. In the background, are the pyramids and the Sphinx of the Giza Plateau.

92 INT. LUXURY CAR - DAY

92

The Curator and Meela are in a luxury parlor car.

CURATOR

When Lord Imhotep last encountered the O'Connell's, they sent his immortal soul to the underworld. As powerful as he will become, he is still vulnerable. Only with the Army of Anubis will he be invincible.

Lock-Nah pulls Alex into a luxury parlor car. Alex sees the Curator hand Meela the black BOOK OF THE DEAD.

Curator (cont'd)

Keep this with you always.

Alex points to the Book, very impressed.

(CONTINUED)

ALEX

Hey! The Book of the Dead.

Lock-Nah slaps his hand down as Meela and the Curator turn to face them.

MEELA

What a bright little child.

She licks her fingers and straightens his hair, very motherly.

MEELA (CONT'D)

Your mother must be missing you terribly. If you wish to see her again, you better behave.

ALEX

Lady, I don't behave for my parents, what makes you think I'm gonna do it for you?

MEELA

Because your parents wouldn't slip poisonous snakes into your bed while you were sleeping.

She smiles. Alex's eyes widen. The Curator looks at Lock-Nah.

CURATOR

Lord Imhotep wishes to meet the boy.

Lock-Nah nods, then YANKS Alex out the back door. There is a knock on the front door. It opens and Red steps inside, followed by Jacques and Spivey, carrying a "box" shrouded in a blanket. The Curator stares at them.

CURATOR (CONT'D)

Did you acquire what we asked?

RED

Oh, we "acquired it" all right. 'ad to kill two a them guards at the museum to acquire it.

Jacques pulls the shroud off the "box", --it's the SAME EXACT CHEST the Americans found and opened in the first movie. Jacques angrily fingers the hieroglyphs on it's lid.

JACQUES

This chest is cursed. It says there is one, the undead, who will kill all those who open this chest--

(CONTINUED)

92 CONTINUED: (2)

92

CURATOR
(dismissing him)
--Yes, yes, and suck them dry and
then he'll become whole again. We've
all heard the story before.

RED
I 'erd the American chaps who found
it ten years ago all died, 'orrible
deaths they were. So with that in
mind...

Spivey steps forward with a grin.

SPIVEY
We want ten thousand.

CURATOR
The agreement was for five!

RED
We want ten or we'll sell it
elsewhere.

Meela gently touches the Curator's shoulder and gives Red a
sexy cat-grin.

MEELA
Ten will be just fine.

She turns and heads for the back door.

MEELA (CONT'D)
Follow me, gentlemen, and you shall
receive all that you deserve.

93 INT. CLUTTERED BOXCAR - DAY

93

The interior of this boxcar has been transformed into an
ancient Egyptian temple. Lit by TORCHES. Incense burns. Very
moody. The rear door opens. Alex is hustled in by Lock-Nah.
As Lock-Nah closes the door, Alex notices a hooded FIGURE
walking across the ceiling, down the wall and onto the floor.
Lock-Nah bows. Imhotep steps up wearing his creepy iron face-
mask.

PUSH IN: on Imhotep as he begins speaking ANCIENT EGYPTIAN.
PULL OUT: as his ANCIENT EGYPTIAN morphs into ENGLISH:

IMHOTEP
Keetash issirian ibn it is you who
are the chosen one, you who will take
me to Ahm Shere.

(CONTINUED)

Alex stops himself from trembling and tries to be brave.

ALEX

What if I don't? What if I get a little,lost?

IMHOTEP

You have strength little one, you are your father's son.

Lock-Nah is staring at Alex and Imhotep, to him, they are BOTH speaking ANCIENT EGYPTIAN.

IMHOTEP (CONT'D)

But I know something you don't.

Imhotep grabs the bracelet on Alex's wrist. Alex sees his sinewy fingers and is terrified.

IMHOTEP (CONT'D)

This bracelet is a gift and a curse. The sands of time have already begun to pour against you.

Imhotep reaches over and flips a large HOURGLASS filled with black sand. The sand begins to pour. Alex stares at it.

ALEX

Yeah, Yeah, I already heard this part, I put the bracelet on, seven days, Scorpion King wakes up.

IMHOTEP

Did you also hear, that if you do not enter the pyramid before the sun strikes it on that very morning, the bracelet will suck the life out of you.

Alex is stunned.

ALEX

That part I missed.

Then he goes into full panic mode.

ALEX (CONT'D)

Hey, wait a minute, that means I've only got five days left!

(CONTINUED)

Imhotep leans in.

IMHOTEP
Then I believe it would be best if we
did not get lost, don't you?

Alex slowly grits his teeth and gives Imhotep a hard stare.

ALEX
My dad is gonna kick your ass.

Imhotep removes his iron face-mask.

IMHOTEP
I don't think so.

Seeing the full horror of Imhotep's mummified face, Alex SCREAMS. VOICES are heard coming from outside. Imhotep spins around and heads back to the altar. Lock-Nah quickly grabs Alex and pulls him out the front door. Meela enters through the rear door, ushering Red, Jacques, and Spivey inside.

MEELA
In here, gentlemen, you shall receive
your just rewards.

RED
No tricks now, woman, we're not
givin' up this 'ere chest 'till we're
satisfied.

Meela gives him a very seductive look.

MEELA
There is much satisfaction to be had.

Jacques and Spivey carry the chest into the gloomy cabin. Meela quickly sweeps out behind all of them and shuts the door, LOCKING IT from the outside.

RED
What the 'ell?

The three Men squint into the smoky car. They can just barely make out a large shadow standing at the far end of the car. Red and Jacques draw their pistols.

RED (CONT'D)
Wha' do we 'av 'ere then?

JACQUES
This place is cursed.

Red and Spivey both give him a look.

RED
What's with you and curses, eh?

SPIVEY
Yeah, everything with you is always
cursed.

RED
Give it a rest, will ya.

And that's when Imhotep steps forward into a SHAFT OF LIGHT and SHRIEKS. Red, Jacques, and Spivey just about jump out of their skin.

RED (CONT'D)
CHRIST ALMIGHTY!!

Spivey jumps back and starts to SCREAM and CLAW at the rear door. The metal plate covering the peep hole slides back, revealing Meela's beautiful face.

93 CONTINUED: (4)

93

MEELA
He wants you to open the chest!
Quick! Open the chest!

The peep hole slams shut. Spivey goes for it. Jacques YELLS:

JACQUES
NOOOO!

But Spivey grabs the lid to the chest and pulls, --it POPS OPEN WITH A LOUD HISS AND A BLAST OF WHITE VAPOR.

Imhotep is suddenly standing on the wall next to Spivey. Spivey SCREAMS. Imhotep opens his mouth and starts to SUCK THE LIFE OUT OF HIM. Spivey SHRIVELS as Imhotep REGENERATES.

Red and Jacques OPEN FIRE. They duck as Spivey's SHRIVELLED CORPSE flies over their heads, slams off a wall and drops to the floor. Imhotep turns to face them. Bullets PENETRATE his skin. He grins evilly.

94 INT. LUXURY CAR - DAY

94

The Curator hears the TWO GUNS FIRING and looks up from a book he's reading. Meela enters and sits across from him.

MEELA
Nothing to worry about.

Now only ONE GUN FIRES. And then all goes quiet. She smiles.

MEELA (CONT'D)
Nothing to worry about at all.

95 INT. CLUTTERED BOXCAR - DAY

95

Imhotep steps out of the shadows, now FULLY REGENERATED and looking more muscular and handsome than ever.

96 EXT. IZZY'S HANGAR - DAY

96

Jonathan's Dussenberg trundles across the desert and up to a beat-to-shit AIRPORT HANGAR. A SIGN READS:

MAGIC CARPET AIRWAYS

O'Connell, Evy and Jonathan get out of the car.

EVELYN
This, is the magic carpet?

O'CONNELL
It'll be fine, he's a professional.

(CONTINUED)

The hangar door opens. A goofy looking GUY wearing an EYE-PATCH and a flappy World War I fighter pilot helmet steps out. This is IZZY. He takes one look at O'Connell and immediately runs back inside, SLAMS the door and LOCKS IT. Evy gives O'Connell a look.

EVELYN
Well, he definitely remembers you.

Revised 9/18/00 (Orchid)

96 CONTINUED: (2)

96

O'CONNELL
 He's a little shy. Jonathan, get our bags.

Jonathan lifts up the Scepter of Osiris.

JONATHAN
 My hands are pretty full--

--O'Connell snatches it away.

O'CONNELL
Now.

JONATHAN
 Right, right, I'll get the bags.

O'CONNELL
 I'll deal with the flight details.

Jonathan scurries away. O'Connell walks up to the hangar door, pulls his gun and SHOOTS OFF the door handle. Evy gives him another look.

EVELYN
 Honey, you're not a subtle man.

O'Connell holsters his gun.

O'CONNELL
 Don't have time for subtle.

97 EXT. IZZY'S HANGAR OFFICE - DAY

97

He KICKS the hangar door open, revealing a small village and an oasis beyond, basically, the hangar has no walls. Izzy is gathering up maps and looking very upset.

EVELYN
 He doesn't look happy to see you.

O'CONNELL
 He's never turned me down yet.

IZZY
 Forget it, O'Connell! Every time I hook up with you I get shot! Last time I got shot in the ass! Look! See! I am in mourning for my ass!

O'CONNELL
 Izzy, I ain't got time for reminiscing, we need a ride.

(CONTINUED)

IZZY

No! I'll get shot! I know it! I'm
tellin' ya! Remember that bank job in
Marrakesh?

Evy looks at O'Connell and raises an eyebrow.

EVELYN
Bank job?

O'Connell gives her a weak smile.

O'CONNELL
It's not like it sounds.

Izzy looks at Evy.

IZZY
It is exactly like it sounds. I'm flyin' high, hidin' in the sun, the big white boy here flags me down, so I fly in for the pick up, next thing ya know I GET SHOT! I'm lyin' in the middle of the road, my spleen hangin' out, and I see him waltzin' off with some bellydancer girl!

Evy cocks an eyebrow at O'Connell.

EVELYN
Bellydancer girl?
(she looks back at Izzy)
Clearly, you and I need to get better acquainted.

IZZY
'long as I don't get shot.

O'Connell slams a large bundle of cash onto the table.

O'CONNELL
Quit whining, you're gonna get paid this time.

IZZY
O'Connell, you looked around here any? What do I need money for? What the HELL am I gonna spend it on!?

O'Connell punctuates his dialogue by pointing the Scepter at Izzy:

O'CONNELL
Look Izzy, I'll keep it short. My little boy is out there and I'm gonna do whatever it takes to get him back.

O'Connell notices that Izzy has been staring at the Scepter. He moves the Scepter to the left. Izzy's eyes follow it. He points it to the right. Izzy's eyes are locked on. Up. Down. Izzy's head comically moves with the Scepter. O'Connell smiles knowingly. Izzy finally points to the Scepter.

IZZY

O'Connell, you gimme that gold stick,
you can put me in a dress, set me on
fire and call me names.

O'CONNELL

Didn't we do that in Tripoli?

He hands Izzy the Scepter.

O'CONNELL (CONT'D)

By the way, when did you lose your
eye?

Izzy slowly reaches up and grabs his eye-patch, then quickly lifts it up, --his eyeball is just fine.

IZZY

I didn't. I just thought it made me
look more dashing.

He smiles broadly. O'Connell's hand flicks out and rips the eye-patch off his face.

O'CONNELL

I like my pilots to use both eyes.

Izzy scurries away blinking. Jonathan staggers up and drops the luggage.

JONATHAN

Hey, where's my scepter?

O'Connell looks at him.

O'CONNELL

Don't worry, we did the right thing.

JONATHAN

We did?

O'Connell and Jonathan step out of the hangar, followed by Izzy, wiping his greasy hands on his filthy shirt, and giving Evy a flirtatious silver-toothed smile.

IZZY
...you're not exactly catching me at
my best.

And then he spots Ardeth Bay and TWELVE MEDJAI WARRIORS
sitting on horses. Izzy stops dead in his tracks.

IZZY (CONT'D)
I knew it! I'm gonna get shot.

Ardeth Bay dismounts.

ARDETH BAY
These are the commanders of the
twelve tribes of the Medjai.
(he lifts his arm)
Horus!

A FALCON on the arm of one of the Medjai Commanders flies
off and over to Ardeth Bay, landing on his outstretched arm.
Jonathan looks at Ardeth Bay and grins.

Revised 9/18/00 (Orchid)

98 CONTINUED: (2)

98

JONATHAN

Pet bird?

Ardeth Bay lovingly strokes Horus' feathers.

ARDETH BAY

My best and most clever friend. He
will let the commanders know of our
progress, so that they may follow.Ardeth Bay looks at the other Commanders, then with an open
palm he touches his heart and waves it towards the sun.

ARDETH BAY (CONT'D)

Harum bara shad!

The Commanders make the same sign and CALL BACK:

COMMANDERS

Harum bara shad!

Then they rear their horses around and start to gallop off.

ARDETH BAY

If the Army of Anubis arises, they
will do all they can to stop them.

99 EXT. HANGAR BACK - DAY

99

O'Connell, Evy, Jonathan and Ardeth Bay round the side of the
hangar. They come to a dead stop as they look up and see:A small golden DIRIGIBLE, a blimp, floating in the air, held
down by mooring lines. Slung to its underbelly is a decrepit
old FISHING TRAWLER. An airplane propeller sticks out of the
rear of the boat engine. It all looks very hand-made. Izzy
stands in front of it, grinning proudly.

IZZY

Isn't she beautiful!

O'Connell looks very, very annoyed.

O'CONNELL

It's a balloon.

IZZY

It's a dirigible!

O'CONNELL

Where's your airplane?

(CONTINUED)

99 CONTINUED:

99

IZZY
Airplanes are a thing of the past.

O'CONNELL
Izzy, you were right.

IZZY
I was?

O'CONNELL
Yeah, yer gonna get shot.

He starts to draw his gun.

IZZY
Whoa! Whoa! Whoa! She's faster than
she looks. And she's quiet. Real
quiet. Perfect for sneakin' up on
people. Which is a very good thing.
(gives O'Connell a snide look)
Unless of course we go with your
approach, barging in face first, guns
blazing, everybody getting shot!

O'Connell does a slow burn. Ardeth Bay just shakes his head.

ARDETH BAY
Why can't you people ever keep your
feet on the ground?

Izzy cuts the mooring lines. The blimp BEGINS TO ASCEND.
CUT WIDE: as the blimp motors off into the desert towards a
gorgeous SETTING SUN.

A99 DISSOLVE TO: a fantastic FULL MOON, as the blimp floats A99
across it. A billion stars twinkle brightly.

100 EXT. BLIMP - NIGHT 100

Jonathan and Ardeth Bay are sitting alongside the cabin.
Jonathan's arm is reaching into a porthole, scrounging around
inside for something. Ardeth Bay is lovingly petting Horus.

ARDETH BAY
(mid sentence)
...O'Connell does not want to
believe, but he flies like Horus
towards his destiny.

(CONTINUED)

100 CONTINUED:

100

JONATHAN

Yes, yes, very interesting, now about
that gold pyramid?

(CONTINUED)

ARDETH BAY

(ominously)

It is written, that since the time of
the Scorpion King, no man who has
ever laid eyes upon it, has ever
returned to tell the tale.

Jonathan looks nervous.

JONATHAN

Where is all this stuff written?

Then he pulls the Scepter out through the porthole.

JONATHAN (CONT'D)

There! Got it. Pretty nice, eh? This
is all I have left in the world, the
rest of my fortune I lost to uh, to
uh, ...some very unscrupulous people.

ARDETH BAY

If the... "Curator", reacted to it
the way you say, it must be very
important, if I were you, I would
keep it close.

Jonathan proudly puffs up his chest.

JONATHAN

The gods couldn't take it away.

Izzy walks past and snatches it out of Jonathan's hand.

IZZY

That's mine, skinny boy, keep ya
hands off.

Jonathan looks crestfallen. Ardeth Bay just laughs.

UP AT THE BOW: O'Connell steps up to Evy, who is staring
out at the fantastic landscapes below, looking puzzled.

EVELYN

Did you hear that?

O'CONNELL

Hear what?

EVELYN

Sounded like a woman's voice,
...calling out to me.

He sees the sadness in her face, then gazes out with her.

(CONTINUED)

O'CONNELL

You know, ...I never told you this,
but when we first met, I had the
strangest feeling it was meant to be.

She smiles remembering.

O'CONNELL (cont'd)

No, more than that,...like it had to
be. Sounds a little screwy, doesn't
it?

EVELYN

No, it sounds just fine. We are meant
to be, Rick. We fit.

He slides his arms around and pulls her in. They do fit.
Another beat.

O'CONNELL

I'll get him back, Evy...I promise.

Evelyn stares ahead...her eyes pricking with tears.

EVELYN

I know that.

101 EXT. TRAIN - DAY

101

The SUN RISES behind the train as it races between giant golden sand dunes.

102 INT. TRAIN - PRIVATE PASSENGER COMPARTMENT - DAY

102

A tight little passenger compartment. Alex drums his fingers on the windowsill and stares at Lock-Nah, who sits across from him and stares right back.

ALEX

Are we there yet?

LOCK-NAH

No.

ALEX

Are we there yet?

LOCK-NAH
No.

ALEX
Are we there yet?

LOCK-NAH
No.

ALEX
Are we there yet?

Lock-Nah leaps up and SLAMS a knifeblade down between two of Alex's fingers, missing them by a hair. Alex just stares.

ALEX (CONT'D)
Wow, that was amazing, perfect aim.

LOCK-NAH
What are you talking about?

Lock-Nah yanks the knife out.

LOCK-NAH (CONT'D)
I missed.

Alex's eyes widen. Lock-Nah smiles and starts picking his teeth with the blade. Alex glares at him.

ALEX
I have to go to the bathroom.

103 INT. TRAIN BATHROOM - DAY

103

The bathroom door opens and Alex looks into the most rancid, filthy, disgusting, windowless craphole imaginable. He looks up at Lock-Nah, and in a very dainty voice says:

ALEX
Where's the bidet?

LOCK-NAH
HURRY UP!

ALEX
Just kidding, ...geez.

Lock-Nah crosses his arms and stares down at Alex. Alex stares right back up at him.

ALEX (CONT'D)
I can't go when someone's watching.

(CONTINUED)

Revised 9/18/00 (Orchid)
103 CONTINUED:

63.

103

Lock-Nah snarls, then steps out and slams the door. Alex looks around, disgusted, then he looks down into the pot.

ALEX (CONT'D)
Oh my god, doesn't anyone around here
know how to flush a toilet?!

He gingerly grabs the rusty chain and pulls. There is a loud FLUSHING SOUND. And then Alex's eyes widen.

The bottom of the toilet has OPENED and is spilling rinsewater right onto the train tracks. Alex quickly grabs the rusty toilet and pulls, peeling it back to reveal a HOLE big enough for him to fit through. The tracks WHIZZ past.

104 EXT. TRAIN - KARNAC - DAY

104

The brakes on the train suddenly LOCK-UP. The train starts to SCREECH to a stop near the huge TEMPLE AT KARNAC. Men SHOUT in ARABIC and broken English. Something about "the boy has escaped!". Several men on top of the train OPEN FIRE.

Imhotep's boxcar doors CRASH OPEN. Imhotep and Meela stand in the doorway. They see Alex scurrying off through the ruins, heading for the temple, bullets RICOCHETING all around him. Imhotep angrily looks up at the two men firing above him. Then, with seemingly great effort, he slowly raises his arms. The two men are suddenly picked up off their feet by an invisible force, lifted into the air, viciously SLAMMED together, then flung like rag dolls into the ruins.

Meela is thrilled by this, but Imhotep slumps against the door, exhausted from the effort. Meela goes to comfort him.

MEELA
(ancient Egyptian - subtitled)
Soon my love, soon you will be whole
again.

She wraps her arms around him.

MEELA (cont'd)
(ancient Egyptian - subtitled)
And when will I be whole?

He looks at her lovingly, then gestures out at Karnac.

IMHOTEP
(ancient Egyptian - subtitled)
We must go to our temple.

Alex vanishes into the temple complex. The Curator turns and glares at Lock-Nah, who angrily lowers his head in shame.

Revised 9/18/00 (Orchid)

105

105 INT. TEMPLE ROOM - DAY

Alex races into a temple room, panting hard. Suddenly, the room fills with a VISION: It's the exterior of KARNAC, only brand spanking new. Then the vision races across the desert to the TEMPLE ISLAND OF PHILAE, circa 2,000 B.C..

A GIANT MAN suddenly comes striding across the island. The vision vanishes. It's Imhotep. He stops in front of Alex. Alex is suddenly LEVITATED off his feet and brought up to eye level with Imhotep. Imhotep's face is contorted with effort, then he exhales, grins, and wags a finger at Alex.

IMHOTEP

Tch, tch, tch...

106 EXT. BLIMP - NIGHT

106

The blimp floats high over the Nile, backlit by a gorgeous SUNSET. O'Connell and Ardeth Bay are locking and loading, preparing for battle.

ARDETH BAY
(mid sentence)
...if a man does not embrace his past
he has no future.

O'CONNELL
Even if I was some sacred Medjai,
what good is that going to do me now?

ARDETH BAY
It is the missing piece of your
heart. If you accept it, you can do
anything.

O'Connell shrugs, not convinced.

O'CONNELL
Sounds great. Now tell me what kinda
problems can we expect from our old
pal, Imhotep?

ARDETH BAY
His powers are returning quickly, by
the time he reaches Ahm Shere, even
the Scorpion King won't be able to
kill him.

O'CONNELL
So this Scorpion King guy's not a
pushover either.

Evelyn and Jonathan are packing gear.

EVELYN
According to legend, after he lost
his soul, he betrayed Anubis, and was
cursed for all time.

JONATHAN
It seems to me, that cursing somebody
always makes them stronger.

O'CONNELL
Yeah, what's with that? Why not just
kill them outright for god's sake.

(CONTINUED)

EVELYN

The Scorpion King's curse was so
horrible, it has never been
described.

JONATHAN

He and ol' Imhotep have a lot in
common.

O'Connell looks over at Izzy, sitting up in the cockpit. Izzy gives him a look.

IZZY

Staring at me won't make this thing
go any faster. Look, we'll be there
before the sun rises. Cross my heart.

O'Connell looks at Evy. She looks worried. He gives her a wink and a reassuring squeeze. Evy forces a smile, gets up and heads for the bow of the boat. O'Connell watches her for a moment, then glances down at the tattoo on his hand, he stares at it intently, when he looks back up, he sees that Ardeth Bay has not missed his introspection. A BEAT, and then both men go back to their guns.

Revised 9/18/00 (Orchid)

106 CONTINUED: (2)

106

UP AT THE BOW: Evelyn suddenly hears what sounds like IMHOTEP CHANTING, she steps up to the railing and then her eyes start to glaze over and she goes into a trance.

IMHOTEP (O.S.)
(ancient Egyptian - subtitled)
It is time to remind you of who you
are.

107 INT. KARNAC TEMPLE POOL - NIGHT

107

Imhotep is actually talking to Meela, who is staring into a SACRED POOL covered in FOG.

IMHOTEP
(ancient Egyptian - subtitled)
And of who we are together.

Meela's eyes glaze over and she goes into a trance. Imhotep passes his hand over the fog, it parts, revealing not a pool, but a VISION OF ANCIENT EGYPT: PHARAOH'S PALACE.

IMHOTEP (CONT'D)
(ancient Egyptian - subtitled)
For our love is a true love, an
eternal love, our souls mated
forever.

The SCREEN FLASHES and we find ourselves in ancient times.

108 INT. PHARAOH'S PALACE - DAY

108

Two Egyptian Princesses, their faces hidden by ornate gold MASKS, are poised to fight, these are the same two Princesses depicted in the cartouche at the beginning of the movie.

Pharaoh CLAPS his hands. The two gorgeous women immediately go at each other using small, hand-held TRIDENTS. They expertly fight across the palace chamber as Imhotep and Pharaoh watch, greatly amused.

One of the Princesses is viciously thrown to the floor, HER MASK IS KNOCKED OFF, --It's EVY. She catapults herself back onto her feet and the two women start to circle. The other Princess gestures to the fallen mask.

PRINCESS
(ancient Egyptian - subtitled)
Pick it up!
(dripping sarcasm)
I would not want to scar that pretty
face.

(CONTINUED)

Evy ignores her, so the other Princess removes her helmet with a laugh and chuck's it away. --It's Meela. Evy leaps forward. The two Princess go at it with even more vigor. Backflipping off walls. Cartwheeling across the floor. Roundhouse kicking through the air. Although Evy is amazing, Meela is clearly the master here.

Revised 9/18/00 (Orchid)
108 CONTINUED: (2)

108

Evy slams to the floor. Meela lunges forward, stopping her blade a quarter inch before it plunges into Evy's neck. The look in Meela's eyes tells us she'd like nothing better than to drive her knife to the hilt. Evy gives the look right back at her, clearly, there's no love lost between these two.

MEELA/ANCK
(ancient Egyptian - subtitled)
You are learning quickly, Nefertiri.

Meela finally forces herself to smile at Evy.

MEELA/ANCK (CONT'D)
(ancient Egyptian - subtitled)
I'll have to watch my back.

Evy doesn't return the smile.

EVY/NEFERTIRI
(ancient Egyptian - subtitled)
Yes, ...and I'll watch mine.

Imhotep, Pharaoh and the surrounding COURTIERS applaud as the two women get to their feet. Pharaoh steps forward.

PHARAOH
(ancient Egyptian - subtitled)
Wonderful! Wonderful! Who better to protect the Bracelet of Anubis...
(gestures to Evy)
--than my lovely daughter, Nefertiri.

Nefertiri smiles at him lovingly. Pharaoh gestures to Anck.

PHARAOH (cont'd)
(ancient Egyptian - subtitled)
And who better to protect me, than my future wife, Anck-su-namun

Anck gives him a very sexy look. Nefertiri can't stand it, she hugs her father. Pharaoh hugs her back. And then, over Pharaoh's shoulder, Nefertiri sees Anck and Imhotep exchange knowing looks.

109 EXT. BLIMP - DAY

109

Evy's eyes narrow suspiciously.

110 EXT. PHARAOH'S PALACE BALCONY - NIGHT

110

Nefertiri steps out onto her balcony, enjoying the night air. She looks across the palace courtyard and spies Anck coming through some drapes and into a bedroom. Nefertiri scowls, and then her eyes start to widen in surprise.

CUT TO FOOTAGE FROM THE FIRST MOVIE: Anck glides up to Imhotep, standing in the bedroom. She passes her hand over his face in her special way and they start to KISS.

Nefertiri looks away, furious, trying to decide what to do. Then she looks back across the courtyard and sees Pharaoh entering the bedroom. Anck now stands alone.

FOOTAGE FROM FIRST MOVIE: Pharaoh strides up to Anck and accuses her. Anck's eyes flicker over his shoulder. Pharaoh turns around. It's Imhotep. He grabs Pharaoh's sword.

(CONTINUED)

Revised 9/18/00 (Orchid)

110

110 CONTINUED:

Nefertiri starts to panic, she quickly looks around and spots some Medjai bodyguards in the courtyard. She points to the bedroom and YELLS:

(CONTINUED)

Revised 9/18/00 (Orchid)

110 CONTINUED: (2)

110

EVELYN/NEFERTIRI
 (ancient Egyptian - subtitled)
 Medjai! Quickly! My father needs you!

Nefertiri looks back across the courtyard in time to see:
 FOOTAGE FROM FIRST MOVIE: Imhotep and Anck STABBING PHARAOH.

111 EXT. BLIMP - DAY

111

Evy lunges forward, SCREAMING in anguish.

O'Connell and the others turn and look just as Evy starts to FALL OVER THE RAILING. O'Connell LEAPS UP and DIVES for Evy, he grabs her hand, --but is pulled right over the railing along with her! At the last second his free hand grabs a FISHING NET slung alongside the boat. The hooks holding it to the boat RIP AWAY from the railing, SNAP-SNAP-SNAP! The last one finally catches. Their descent JERKS TO A STOP.

Evy dangles from O'Connell's outstretched arm, looking shocked. There's a half mile of dead air between them and the earth below. O'Connell strains under the weight, fighting the tug of gravity. He gives his wife an incredulous look.

O'CONNELL
 Going somewhere?

112 INT. KARNAC TEMPLE POOL - DAY

112

Meela is still in a trance, staring into the pool, she YELLS:

MEELA/ANCK-SUNAMUN
 (ancient Egyptian - subtitled)
 Go! Save yourself! Only you can
 resurrect me!

113 INT. PHARAOH'S BEDROOM - NIGHT

113

FOOTAGE FROM THE FIRST MOVIE: Imhotep is dragged away by his priests. Anck spins around as the Medjai enter the bedroom. She curses them and STABS HERSELF.

114 INT. KARNAC TEMPLE POOL - DAY

114

Meela CRIES OUT and her eyes snap open wide. Imhotep is now reading from the black Book Of The Dead. Suddenly, Anck's BOG SPIRIT rises up out of pool and gloms onto Meela's face and body. The bog spirit sucks itself right into her. Anck awakens and looks at Imhotep. He looks back at her, lovingly.

IMHOTEP
 Anck-sunamun.

(CONTINUED)

Revised 9/18/00 (Orchid)

114

114 CONTINUED:

Anck stares at him, and then her face softens and she smiles.

ANCK-SUNAMUN

Imhotep.

Imhotep gestures around at the temple ruins surrounding them.

IMHOTEP

(ancient Egyptian - subtitled)
Our love has lasted longer than the
temples of our gods.

115 EXT. BLIMP - NIGHT

115

Izzy sits up in the cockpit, gliding the blimp through the clouds. Our heroes sit around a warm, glowing barrel of fire. Evy's face is filled with excitement.

EVELYN

...so I was Princess Nefertiri.

O'Connell looks dubious.

O'CONNELL

Evy, I know you haven't exactly been
yourself lately, with these dreams
and visions...,

EVELYN

Yes! It all makes sense now. They're
memories from my previous life.

Jonathan leans in.

JONATHAN

I don't suppose there's an
inheritance we should know about?

O'CONNELL

And you're saying that's why we found
the Bracelet?

EVELYN

Exactly! I was it's Guardian.

Ardeth Bay look at O'Connell.

ARDETH BEY

Now do you believe, my friend?
Clearly you were destined to protect
this woman.

(CONTINUED)

O'Connell gives Ardeth Bay a sarcastic look.

O'CONNELL

yeah, right. Evy's a reincarnated
princess and I'm a warrior for God.

ARDETH BEY

And your son leads the way to Ahm
Shere, --the three sides of the
pyramid. ...This was all preordained,
...thousands of years ago.

EVY

How does the story end?

ARDETH BEY

Only the journey is written, not the
destination.

O'CONNELL

Convenient.

ARDETH BEY

How else do you explain Evy's visions
and newly acquired skills; that it is
your son who wears the bracelet?

(leans in closer)

How do you explain your mark?

O'CONNELL
Coincidence.

ARDETH BAY
My friend, there is a fine line
between coincidence, and Fate.

116 EXT. KARNAC TEMPLE - NIGHT

116

Tents and yurts are pitched around the temple. Men in red turbans guide camels through the encampment. Torches and campfires LIGHT the scene.

117 INT. KARNAC TEMPLE - NIGHT

117

Inside the temple, Alex paces in a circle, and that's all he can do because his ankle is chained to a thick stake driven deep into the ground. Lock-Nah storms in and heads for him. Alex quickly lifts up his hand with the bracelet.

ALEX
Hold on there, partner!

Lock-Nah freezes in his tracks. His eyes narrow.

LOCK-NAH
When the time comes, I will truly
enjoy killing you.

ALEX
But until that time you better be a
little nicer to me. Now where's my
water?

Lock-Nah angrily hands Alex a cup of water.

ALEX (CONT'D)
No ice?

Lock-Nah snarls and storms out. Alex smiles to himself, then looks around to see if anyone's watching him. He gets down on his hands and knees, spills the cup of water onto a pile of sand and starts playing with it.

118 EXT. KARNAC TEMPLE - DAY

118

O'Connell and Ardeth Bay move stealthily through the ruins, guns up. O'Connell dashes behind a pillar and signals Ardeth Bay, who nods and races across the sand and up to the train.

(CONTINUED)

118 CONTINUED:

118

Ardeth Bay sticks his gun into the parlor car. It's empty. O'Connell runs up to Imhotep's boxcar. It's also empty. He sees the last bit of sand drain out of the top of the HOURGLASS. O'Connell is crushed.

O'CONNELL
We're too late.

Ardeth Bay looks out across the deserted temple complex.

ARDETH BAY
They're gone. We've lost them!

119 INT. KARNAC TEMPLE - DAY

119

Evy creeps into the temple and looks around, desperate. Then her eyes suddenly fix onto something. A glimmer of hope flits across her face.

EVELYN
RIIICK!!

O'Connell races into the temple and up to Evy, who is now standing next to a statue. She points to a little BOY'S TIE hanging from the arm of the statue.

EVELYN (CONT'D)
Look! Alex lost his tie.

Then she gestures at the ground with a smile.

EVELYN (CONT'D)
And he made us a little sand castle.

TILT DOWN: from the tie to the ground. The tie is actually pointing to a tiny "sand temple" on the ground. Intricately shaped. Very distinctive. It's what Alex was working on.

EVELYN (CONT'D)
It's the Temple Island of Philae.

O'Connell is elated and proud.

O'CONNELL
Atta boy ALEX! Let's go!

TIGHT ON: a tiny SCRAP OF PAPER with Arabic writing being rolled up and stuck into a tiny tube. The tube is magnetically stuck to the leg of Horus the falcon. Ardeth Bay launches Horus, who flies off over the temple.

PUSH IN: on the tiny sand temple, then we do a perfect match

A119 DISSOLVE TO: THE ISLAND OF PHILAE, AS THE BLIMP TOUCHES A119
DOWN.

CONTINUED:

TIGHT ON: ALEX'S JACKET, lying on the ground. O'Connell bends down and picks it up, underneath it is another TINY SAND TEMPLE: a cone shaped mountain with four Colossi. Evy grins.

EVELYN
The great temple of Abu Simbel.

Again, Ardeth Bay launches Horus, who flies away.
PUSH IN: on the tiny Abu Simbel sand castle, then MATCH

B119 DISSOLVE TO: THE GREAT TEMPLE OF ABU SIMBEL AS THE BLIMP B119 LIFTS OFF FROM IT. HORUS FLIES RIGHT PAST CAMERA.

120 EXT. NUBIAN DESERT - DAY 120

Way off in the distance, traversing a huge sand dune, is a caravan of a eighty men, one woman and one kid on camels.
TIGHT ON: Lock-Nah. Hearing the CRY OF A FALCON. A knowing look crosses his face. His eyes scan the desert for Horus.

121 EXT. DESERT - DAY 121

Horus lands on the arm of a MEDJAI COMMANDER. Behind him are a HUNDRED WARRIORS on horseback. The Commander removes the note from the tube and reads it, then CALLS OUT:

COMMANDER
La Nile Azur!

As the Commander and his men move out, WE CRANE UP: and over the dune behind them, to reveal: TEN THOUSAND MORE WARRIORS.

122 EXT. NILE CANYONS - DAY 122

The blimp floats through deep canyons, following a river.
A BALD HEAD steps into the EXTREME FOREGROUND, watching the blimp as it vanishes around a canyon corner. --It's Imhotep.

123 EXT. BLIMP - DAY 123

O'Connell, Evy, and Ardeth Bay stare at the river.

O'CONNELL
That's the blue Nile down there.
We're out of Egypt now.

EVELYN
Yes, but we're still in ancient Egypt.

Jonathan steps up holding the GOLD DISC.

(CONTINUED)

123 CONTINUED:

123

JONATHAN

Evy, quick question before we get too far down the road here.

Jonathan points to an engraving on the disc.

JONATHAN (cont'd)

Who are these guys here?

EVELYN

Anubis warriors. Minions of the Scorpion King.

JONATHAN

And these little squirts here?

EVELYN

Pygmies. The Pharaohs used to catch them and bring them back to Thebes for show. They were cannibals. And very ill tempered.

JONATHAN

Right, good, marvelous.

Evy looks back down at the canyons below.

EVELYN

How are we ever going to find them in this maze of canyons?

O'Connell puts his arms around her, upbeat.

O'CONNELL

Alex will leave us a sign, you'll see.

124 EXT. NILE RIVER BANK - DAY

124

Alex sits by the edge of the water, surreptitiously making a design in the wet sand. A BOOT suddenly stomps on the design. It's Lock-Nah. He YANKS Alex to his feet, furious.

LOCK-NAH
Leaving bread crumbs?

IMHOTEP (O.S)
(ancient Egyptian - subtitled)
You are very clever little one!

Alex and Lock-Nah look out into the river. Imhotep stands in the Nile up to his knees.

IMHOTEP (CONT'D)
(ancient Egyptian - subtitled)
I hope your mother and father enjoyed their journey.

With very little effort, he starts to raise his arms, and a MASSIVE WALL OF WATER RISES UP OUT OF THE RIVER.

125 EXT. BLIMP - DAY

125

O'Connell, Evy, Jonathan and Ardeth Bay are looking out over the bow of the fishing trawler. Suddenly, they hear a LOUD RUMBLE. Izzy is the first one to look back and see it coming:

IZZY
Oh for the love a Pete.

A MASSIVE WALL OF WATER CRASHES DOWN THE CANYON. CHARGING RIGHT AT THEM. Throwing rocks and boulders out of it's way. Everybody reacts. O'Connell YELLS at Izzy.

O'CONNELL
Izzy! Go Right! Starboard! Starboard!
Starboard!

Izzy cranks the wheel. The blimp starts to corner.

A GIANT FACE forms inside the massive wall of water. It's Imhotep. He starts to open his HUGE WATERY MOUTH.

IZZY
SHOOT IT! SHOOT IT! SOMEBODY SHOOT IT!

O'CONNELL
Won't work. Trust me.

(CONTINUED)

Izzy quickly pulls a huge lever, --WHOOSH! FLAMES shoot out of hand-made BOOSTER ROCKETS on either side of the fishing trawler. The blimp ACCELERATES into the side canyon.

The massive wall of water doesn't make the turn. Imhotep's watery face SCREAMS in anger as it explodes past the blimp.

Izzy gets DRENCHED. Everybody else stares back at the big canyon as it recedes. Izzy is beyond shell-shocked.

IZZY

Excuse me? ...But what the HELL WAS
THAT!!??

Jonathan is the first one to turn around and look forward. His jaw just about hits the floor.

JONATHAN

Uhhhh people?

Everybody turns to see what Jonathan's seeing. Up ahead, this smaller canyon dumps into a MASSIVE BOWL SHAPED CANYON FILLED WITH AN ENORMOUS JUNGLE. Ardeth Bay nods in wonderment.

ARDETH BAY

Ahm Shere.

O'Connell snaps out his telescope and zooms in. TELESCOPE POV: way off across the jungle is the TIP of a GOLD PYRAMID.

O'CONNELL

Damn right it is.

And that's when they hear another RUMBLE. Izzy looks back:

Another MASSIVE WALL OF WATER is charging down the canyon and coming right at them. Imhotep's crazed, watery face forms inside it. He LAUGHS maniacally. HIS HUGE MOUTH OPENS WIDE to swallow the blimp.

Izzy kicks the throttle and ignites the booster rockets, giving it all she's got, --WHOOSH! FLAMES shoot out of the rockets on either side of the boat. The blimp ACCELERATES out of the canyon and out over the jungle, and then the booster rockets FLAME OUT, SPUTTER and DIE. Izzy's face suddenly looks very forlorn.

IZZY

Why me? ...Why always me?

Revised 9/18/00 (Orchid)
125 CONTINUED: (2)

74.

125

Imhotep's huge watery mouth EXPLODES out of the canyon and ENGULFS THE BLIMP. The blimp and all the water CRASH down into the jungle.

126 EXT. NILE RIVERBANK - DAY

126

Imhotep walks across the dry riverbed that moments earlier was filled with the Nile. Alex looks stunned. Imhotep pats him on the head as he passes.

127 EXT. JUNGLE - DAY

127

The blimp is half deflated; the trawler is a torn up mess. O'Connell, Evy, Jonathan and Ardeth Bay are putting on packs filled with weaponry and gear. O'Connell looks at Izzy.

O'CONNELL

I'm gonna go get my son, and then I'm gonna wanna get out quick, so make it work, Izzy.

Izzy is pacing and ranting angrily.

IZZY

You don't understand, god-dammit! It was filled with gas, not hot air. GAS! I need gas to get this thing off the ground! Where am I gonna get gas around here? Bananas? Mangos? Tarzan's ass!?

Jonathan steps up to the trawler and nods to O'Connell.

IZZY (CONT'D)

Now I could maybe finagle it to take hot air, but you know how many cubic meters I'd need?!

O'Connell walks up and slaps him on the back, turning him away from Jonathan.

O'CONNELL

If anybody can fill this thing up with hot air, it's you.

Jonathan quickly steals the Scepter of Osiris and shoves it into his backpack. Ardeth Bay launches Horus, then follows O'Connell, Evy, and Jonathan as they head into the jungle.

128 EXT. JUNGLE ROCKS - DAY

128

The CAMERA follows Horus as he flies up over the canopy. Lock-Nah suddenly appears in the foreground, aiming down the barrel of his rifle. He FIRES.

129 EXT. JUNGLE - DAY

129

Ardeth Bay spins around as he hears the report of a rifle and the CRY of a falcon.

ARDETH BAY

Horus!

He staggers forward and stares up into the canopy, now it's Ardeth Bay's turn to look devastated, A LONG BEAT, and then he starts to take off his backpack.

ARDETH BAY (CONT'D)

I must go.

O'Connell steps in front of him to stop him.

O'CONNELL

I need your help.

ARDETH BAY

I must let the commanders know where we are. If the Army of Anubis arises--

O'CONNELL

--I need you to help me get my son back.

Ardeth Bay stares at him, sees the desperate look in O'Connell's eyes. Ardeth Bay nod.

ARDETH BAY

Then first...,

(he clasps O'Connell's arm)

...I shall help you.

O'Connell gives him a grin, then clasps Ardeth Bay's arm.

130 EXT. VALLEY OF THE DEAD - NIGHT

130

A FULL MOON shines down on the dark jungle as a caravan walks through it, all on foot. Imhotep and Anck lead the way. The Curator and Lock-Nah right behind them. All the men in red turbans are carrying guns and TORCHES. Alex is near the back, his hands tied in front of him, looking a bit scared.

(CONTINUED)

Revised 9/18/00 (Orchid)

130 CONTINUED:

130

Imhotep looks up into the trees. A large BAG OF SKELETONS hangs from a branch, clad in armor, some holding shields.

CURATOR
Roman Legionnaires. And there.

Another large BAG hangs from a branch, this one filled with CORPSES wearing uniforms.

CURATOR (CONT'D)
Turn of the century French,
Napoleon's troops.

In the underbrush, several skeletons dangle from fire spits, apparently barbecued alive.

LOCK-NAH
What in the name of Anubis did this?

Each and every person is terrified. All except Imhotep.

131 EXT. JUNGLE ROCKS - NIGHT

131

O'Connell and Ardeth Bay are arming themselves to the teeth. O'Connell suddenly looks around.

O'CONNELL
You hear that?

ARDETH BAY
What?

O'CONNELL
Nothing. Absolutely nothing. I've never heard a jungle be so quiet.

The two men share a nervous look.

Evy and Jonathan are loading and stacking rifles. Jonathan sees something and brushes back the foliage. A dozen SHRUNKEN HEADS dangle from a pole. Jonathan's eyes widen.

JONATHAN
I say, look at this, shrunken heads.
I'd absolutely love to know how they do that.

In unison, O'Connell, Evy and Ardeth Bay all give him a look. Jonathan looks indignant.

JONATHAN (CONT'D)
Just curious.

(CONTINUED)

He hefts a longrifle. Ardeth Bay looks at him.

ARDETH BAY
Are you any good with that?

JONATHAN
(outraged)
Three time Fox and Hound Grand
Champion, I'll have you know!

He fumbles with the rifle, almost drops it.

JONATHAN (CONT'D)
That was of course before I started
drinking.

Ardeth Bay laughs. Insulted, Jonathan points to the scimitar
in Ardeth Bay's hand.

JONATHAN (cont'd)
Are you any good with that?

ARDETH BAY
We'll know soon enough.

He sticks the scimitar up under Jonathan's throat.

ARDETH BAY (CONT'D)
Because the only way to kill an
Anubis Warrior, is to take off it's
head.

Evy jacks a cartridge into her rifle, locks and loads.
O'Connell steps up close to her, looking concerned.

O'CONNELL
Just, ah, remember, keep it snug to
your, uh, and squeeze, don't pull,
and keep the barrel, well, you'll be
fine...

Evy leans forward and kisses him softly, shutting him up.

EVELYN
I won't miss.

The caravan creeps through the jungle. Imhotep looks up and sees, far off in the distance, the TIP of the GOLD PYRAMID spiking the stars. He grins. The Curator, Lock-Nah, and Anck all smile. In the back of the caravan, Alex is suddenly looking very nervous.

132 CONTINUED:

132

ALEX
Cripes, I'm in trouble now.

Lock-Nah whispers to the Curator, who nods and looks up at Imhotep.

CURATOR
(ancient Egyptian - subtitled)
My Lord, now there is no need for the boy.

Imhotep gives him a look.

IMHOTEP
(ancient Egyptian - subtitled)
Yes, but we shall need the bracelet.
It is the key to the underworld.

The Curator is surprised.

CURATOR
(ancient Egyptian - subtitled)
The bracelet? The bracelet is the key!?

Imhotep just nods. The Curator quickly looks at Lock-Nah.

CURATOR (cont'd)
Retrieve that bracelet.

LOCK-NAH
My pleasure.

Lock-Nah grins, then turns and starts moving down the caravan, heading for Alex. Alex's eyes widen. He tries to back away, but is pushed forward. Then suddenly, a GENTLE BREEZE begins to blow through the jungle. This stops Lock-Nah dead in his tracks.

The breeze swirls through the caravan, now accompanied by a creepy SOUND, like an eerie wind whistling through dry bones. Imhotep and Anck stop and look around, which brings the whole caravan to a halt. Even the Curator looks frightened.

CURATOR
...something's coming.

133 EXT. JUNGLE - NIGHT

133

O'Connell and Ardeth Bay are striding through the jungle. And then the gentle BREEZE starts to whistle around them. The two men freeze and look around, then they look at each other. O'Connell hefts the revolvers in his hands and nods his head.

(CONTINUED)

133 CONTINUED:

133

Ardeth Bay lifts a machine-gun and nods back. They both take off running through the jungle. Full bore.

134 EXT. JUNGLE - NIGHT

134

Lock-Nah YELLS at his men.

LOCK-NAH
(Arabic)
Fan out! Eyes open! Guns up!

The red turbaned men fan out into the waist-high foliage, eyes wide, guns and torches up. Suddenly, a Man is JERKED down into the undergrowth. Everyone reacts. Then another Man is SUCKED into the foliage, vanishing with a SCREAM.

(CONTINUED)

134 CONTINUED:

134

Another Man sees something lying against a tree, almost molded into it. He slowly approaches. It's an incredibly hideous PYGMY CORPSE. Branches and vines have grown through it's bones, which are bleached a ghostly white. The man leans in for a closer look at the gruesome thing. It's crusty eyelids suddenly SNAP OPEN. The Man SCREAMS. It has no eyes. It HISSES through rotted teeth and STABS the Man in the chest with a small spear. The Man SCREAMS LOUDER and dies.

135 EXT. ROCKS - NIGHT

135

Evy hefts the rifle to her shoulder and adjusts the sight.

EVELYN

Jonathan?

JONATHAN

Yes?

EVELYN

That's my husband and my son down there, ...make me proud.

JONATHAN

(sincere)

Today, is that day.

136 EXT. JUNGLE CLEARING - NIGHT

136

A red turbaned man carrying the Book Of The Dead suddenly jerks forward, SCREAMING. He spins around. His back is plastered with BLOW DARTS. He SLAMS to the ground.

OKAY. HERE WE GO. EVERYTHING HAPPENS AT ONCE:

Anck grabs the Book out of the dead man's hands. Imhotep grabs her and they race off into the jungle.

O'Connell and Ardeth Bay crash through the jungle, coming up on the caravan from the rear.

Lock-Nah heads for Alex. Alex sees him coming. His eyes widen in terror. He starts to back away. Lock-Nah withdraws his razor sharp scimitar, --SHING!

LOCK-NAH

Time to remove that bracelet, my good son.

The surrounding foliage suddenly comes alive with MOVEMENT, accompanied by a horrible HISSING sound. Spears, arrows, and blow darts EXPLODE out of the bushes. The red turbaned men all panic and aimlessly OPEN FIRE.

(CONTINUED)

O'Connell and Ardeth Bay sprint into the frenzy, cutting down red turbaned men like two human scythes. They split up. O'Connell skids to a stop.

O'CONNELL
ALEX!!

O'Connell FIRES twice. Blows two guys off their feet. His guns go empty. HE EJECTS HIS CARTRIDGES. And that's when a Man in a red turban races up behind him, about to decapitate him. O'Connell doesn't even see him. At the last second the guy is blown off his feet. O'Connell sees this and looks up:

UP IN THE ROCKS: Evy and Jonathan FIRE two more shots.

BEHIND O'CONNELL: two more red turbaned men are shot off their feet.

ALEX (O.S.)
DAD!!

O'Connell spins around and takes off running.

Alex backs away into tree. Lock-Nah moves in on him. Only ten feet away now.

O'Connell sprints like a man possessed, straight through the chaos. Guys in red turbans are getting SHOT out of his way.

UP IN THE ROCKS: Evy and Jonathan are FIRING round after round. Perfect precision. Completely emotionless.

Lock-Nah steps up to Alex and raises his scimitar, --it's all over but the funeral. He SWINGS his scimitar down at Alex. Alex SCREAMS! And is suddenly JERKED AWAY. The scimitar SLAMS into the tree. Missing him by an inch.

Lock-Nah turns and sees O'Connell throwing Alex up over his shoulder and running off. Furious, Lock-Nah spins around and starts to throw his scimitar at O'Connell's back, and that's when Ardeth Bay leaps out of the fray. Lock-Nah faces off with him, filled with venom. The two men go at it.

O'Connell is moving fast through the foliage. Alex is now looking back over his Dad's shoulder. His eyes pop wide.

ALEX (CONT'D)
Dad! BEHIND YOU!

O'Connell spins around, sees TWO HIDEOUS PYGMY SKELETONS hot on their tail. He lifts his shotgun and FIRES. Both barrels. Point blank. Blows the pygmy skeletons to smithereens.

Revised 9/18/00 (Orchid)
 136 CONTINUED: (2)

136

Ardeth Bay and Lock-Nah are fiercely BATTLING AWAY. Scimitar against scimitar. Ardeth Bay finally spins around and SLICES Lock-Nah's chest, then UPPERCUTS him across the stomach. Lock-Nah drops to his knees, mortally wounded. Ardeth Bay stares down at him.

ARDETH BAY
 That, ...was for Horus.

The MOUNTAIN OF FLESH who grabbed Evy at her home runs up and sticks a gun to Ardeth Bay's back. Ardeth Bay doesn't even see him. --BLAM! Ardeth Bay looks shocked. He turns around. The Mountain Of Flesh COLLAPSES. Ardeth Bay looks off:

UP IN THE ROCKS: Evy lowers her rifle.

EVELYN
 Let's go Jonathan.

Jonathan lowers his rifle, a complete emotional wreck.

JONATHAN
 Thank God.

They head off down the rocks.

BACK WITH ARDETH BAY: as he turns and runs off into the jungle. Lock-Nah falls face first into the mud. Dead as lead.

137 EXT. QUICKSAND - NIGHT

137

The Curator and a dozen red turbaned men run for their lives through the jungle. The terrifying HISSING SOUND of pygmy skeletons fills the air, chasing after them, hunting them down, picking them off one-by-one, relentless.

Four men fall into a PIT OF QUICKSAND. They flail about, trying to get out. The Curator and the others don't even slow down to help, a bunch of pygmy skeletons run right over the men in the quicksand, forcing them deeper into the muck, using them as stepping stones on their way after the others.

The Curator skids to a stop, a red turbaned bodyguard on either side of him. They hear the pygmy skeletons coming.

CURATOR
 The two of you must sacrifice
 yourself for me.

The two men look at each other, terrified.

CURATOR (cont'd)
 Our gods COMMAND IT!

(CONTINUED)

With great trepidation, the two men slowly turn to face the oncoming pygmies. The Curator races off.

CURATOR (cont'd)
You shall be rewarded in heaven!

The pygmy skeletons explode through the underbrush. The two Men panic and start to run. They are TACKLED to the ground by the pygmy skeletons, who immediately start GNAWING on them.

138 EXT. JUNGLE - NIGHT

138

Alex leaps into Evy's arms. O'Connell runs up and slaps Jonathan on the back with a smile.

O'CONNELL
Great shootin', Tex!

Jonathan looks a bit freaked out.

JONATHAN
What was that in the jungle? Those creepy little pygmy things?

O'Connell tries to calm him down.

O'CONNELL
Naww, just some local natives.

JONATHAN
You sure.

O'CONNELL
Sure I'm sure, it was nothing.

Alex quickly turns to his Dad, grabs his arm and starts tugging him forward.

ALEX
C'mon! Dad! C'mon! We have to get to that pyramid! I have to get the bracelet off now!

Jonathan waves him off, totally exhausted.

JONATHAN
Leave it on, Alex, it looks good on you.

ALEX
No you guys! You don't understand! He told me the bracelet will kill me if I don't get inside the pyramid before the sun hits it! Today!

EVELYN
Oh my God.

And then they all hear the horrific HISSING SOUND of pygmy skeletons, coming quickly.

JONATHAN
What's that?

(CONTINUED)

138 CONTINUED:

138

O'CONNELL
Time to go.

JONATHAN
You said it was nothing!

O'Connell grabs his sons hand and they all haul-ass into the jungle. The horrific SOUND of pygmy skeletons following them fills the air. They look back and see a huge HORDE chasing after them. Evy throws her rifle away. So does Jonathan. O'Connell ditches the shotgun. Everyone trying to run faster.

139 EXT. BURIAL GROUND - NIGHT

139

In the dense foliage, Jonathan suddenly finds himself running side-by-side with the Servant. They do a double take, in any other situation they'd be trying to kill each other. They dash out across a line of WHITE STONES and SMALL EARTHEN MOUNDS.

(CONTINUED)

JONATHAN

Look! A sacred burial ground! We're
safe. They'll never cross it.

They come to a stop twenty feet beyond the markings.

SERVANT

Are you sure?

A PYGMY SKELETON sprints right over the burial stones and STABS the Servant in the heart with a spear. Jonathan looks at the dying Servant.

JONATHAN

Sorry, my mistake.

The Servant gives him an incredulous look. Jonathan races off.

140 EXT. JUNGLE LOG - DAWN

140

O'Connell, Evy, and Alex race out across a HUGE LOG spanning a DEEP RAVINE. They make it to the other side. O'Connell skids to a stop, frisks himself and pulls out a lone STICK OF DYNAMITE. Jonathan comes racing out across the log, pygmy skeletons hot on his tail.

JONATHAN

WAIT FOR ME!

O'Connell lights the fuse an inch from the dynamite. Jonathan races right past him. O'Connell tosses the dynamite to the first pygmy skeleton and runs like hell. The pygmy skeleton grabs the dynamite. The dynamite EXPLODES. The log and all the pygmy skeletons are blown apart. O'Connell is blown through the air.

141 EXT. JUNGLE CLEARING - DAWN

141

Evy, Jonathan and Alex have all stopped in a clearing, breathing hard. O'Connell SLAMS to the ground next to them, his clothing still smoking.

O'CONNELL

Alright, I think we lost 'em.

And that's when another huge HORDE of the hideous things sprint out and surround them. Our heroic family bunch up, preparing for the worst. A LONG BEAT. And then one of the pygmy skeletons races straight at Alex, HISSING horribly, spear in hand. Alex holds up his hands to defend himself.

141 CONTINUED:

141

The pygmy skeleton skids to a stop, HISSING in fear, he backs away. Alex sees that it was the bracelet on his wrist that did it. He holds up his wrist to show all the pygmies.

(CONTINUED)

141 CONTINUED: (2)

141

They all HISS in fear, which sounds really creepy and horrible, then they back away and vanish into the jungle.

O'Connell, Evy and Jonathan are shocked and relieved. And then Evy looks off towards the surrounding mountains. --The SUN is just about to crest the east face.

EVELYN

Oh my God.

O'Connell spots the TIP of the GOLD PYRAMID a half mile away. He grabs Alex's hand and starts to run with him.

O'CONNELL

C'MON!

And they're off! Blasting through the jungle as fast as they can. O'Connell looks up. The SUN CRESTS THE MOUNTAINS.

WE GO EXTREMELY HIGH AND WIDE: as the SUNLIGHT starts to move across the top of the jungle canopy like a great tide, heading straight for the gold pyramid, getting closer and closer, about to light it up.

O'Connell and Alex run faster and faster. Alex starts to collapse in pain. O'Connell scoops him up and races down a long ramp lined with gold lions. He DIVES through one of the many entryways just as the SUNLIGHT STRIKES the huge GOLD pyramid, causing a blinding FLASH OF LIGHT.

142 INT. TEMPLE ENTRANCE - DAY

142

O'Connell and Alex lie on the floor, exhausted and panting, then O'Connell leans over and pulls Alex close and hugs him tight.

O'CONNELL

Ya know, ...it's hard being a dad.

Alex looks over and grins at him.

ALEX

Yeah, but you do it real good.

O'Connell wraps his arm around Alex and drags him up close. Alex hugs him back. The bracelet POPS OFF. Alex grabs it and angrily FLINGS it across the entranceway.

143 EXT. GOLD PYRAMID - DAY

143

Evy and Jonathan stagger out of the jungle and into the clearing. Evy smiles as she sees O'Connell and Alex safe inside the pyramid.

(CONTINUED)

143 CONTINUED:

143

Jonathan just stares up in wonder at the huge gold monolith.
And then Evy hears something and turns around. --Anck is
right there.

She drives a dagger into Evy's stomach. Evy doesn't even scream, just stares at Anck, incredulous. Jonathan spins around. Imhotep GRABS him by the throat, LIFTS him up and THROWS him across the clearing.

144 INT. TEMPLE ENTRANCE - DAY

144

O'Connell and Alex spin around and look outside just as Anck withdraws her dagger from Evy's stomach. Evy crumples to the ground. O'Connell jumps to his feet.

O'CONNELL
NOOOO!!!

145 EXT. PYRAMID - DAY

145

O'Connell sprints out of the pyramid, heading for Evy. Alex is right behind him, he sees Imhotep and Anck running into another entrance. Anck blows a kiss at Alex with one hand, while holding the Book of the Dead in the other.

Evy is curled up and holding her stomach as O'Connell kneels down next to her. He gently rolls her over. Her eyelids flutter. He rips her shirt open. His eyes widen.

O'CONNELL
Oh no, oh no-no-no, this isn't
happening. This can't happen.

Alex runs up. O'Connell quickly waves him off.

O'CONNELL (CONT'D)
Stay back Alex! Stay back!

Alex freezes, looking more scared than he's ever looked.

ALEX
She's alright isn't she, Dad?
Mum's gonna be alright?

Jonathan steps up and hugs Alex tight to his side. O'Connell stares into Evy's weak eyes.

O'CONNELL
You're gonna make it, Evy, you're
real strong. Just, ...just hang on.

O'Connell looks around, out of his mind with desperation.

O'CONNELL (CONT'D)
Where's some... don't we have any...
...she needs help...

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145 CONTINUED:

145

Evy tries to talk. O'Connell touches her lips with his fingers.

O'CONNELL (CONT'D)
No, no, no, don't ...say anything,
save your..., ...just, ...oh god Evy.

O'Connell hugs her tighter, he can feel the Grim Reaper coming to take her away, he can't think he's so desperate.

O'CONNELL (CONT'D)
What do I do, Evy? What do I do?

EVELYN
...take, ...take care of Alex.

Alex starts to sob, Jonathan hugs him tighter. O'Connell chokes back the tears, caressing her face.

O'CONNELL
You can't leave me.I need you
so much...

With her last bit of strength, Evy gives him a weak grin.

EVELYN
...love you.

O'Connell gently presses his lips to hers, and then he looks into her eyes for the last time, devastated.

She dies. Right there. In his arms. O'Connell hugs her tight.....

146 INT. TEMPLE ENTRANCE - DAY

146

A HAND grabs the bracelet up off the floor. It's the Curator. He stares at the bracelet, looking half-insane.

147 INT. SAND STEPS - DAY

147

Imhotep and Anck walk down STAIRS MADE OF SAND. At the bottom is a gold CREST embossed with the face of Anubis. Imhotep steps onto the crest. His body suddenly SPASMS, as if hit by an electrical shock. Anck jumps back and watches. Imhotep HOWLS in rage as his SPIRIT is SUCKED OUT of him.

And then it's over. Imhotep staggers forward, stunned, he stares at his hands, then looks at a vase on a pedestal. He raises his arms, using great effort, --but the vase only SHUDDERS, it does not rise. Imhotep is devastated.

(CONTINUED)

147 CONTINUED:

147

IMHOTEP
(ancient Egyptian - subtitled)
The great god Anubis has taken my
powers.

Then he starts to laugh, a bit maniacally, and turns to Anck.

IMHOTEP (CONT'D)
(ancient Egyptian - subtitled)
It seems he wishes us to fight as
equals.

148 EXT. PYRAMID - DAY

148

Evy lies dead on the ground. O'Connell takes a jacket and starts to cover her face, he can't bring himself to do it. He tucks the jacket under her chin and gently smooths it over her chest. He stands up and looks at Alex and Jonathan.

O'CONNELL
Stay here.

He gives one last sad look down at Evy, and then his face goes hard and he turns and strides towards the pyramid.

149 INT. KEYROOM - DAY

149

The Curator solemnly steps up to a bas-relief of human skulls and bones embedded into thick gold, shaped into a large SCORPION. In each of it's arms is a small, gold, close-quarter combat WEAPON. The Curator looks at the bracelet, now on his wrist, then at a HOLE in the scorpion's mouth. He shoves his hand into the hole up to his elbow, then turns his arm like a key. There is the SOUND OF A LOCK BEING UNLOCKED and then a vaporous "ELECTRICAL CHARGE" spreads out from the hole and passes over the entire room, clearing the gold walls of fungus and mold. The Curator stares in wonder.

150 INT. TUNNEL - DAY

150

A TORCH WIPES FRAME. It's O'Connell, his shirt is shredded from the jungle, his face is smeared with dirt, the look in his eyes scares the hell out of us. This is a man possessed.

He creeps down the tunnel unarmed but for a torch. The gold walls are covered in green mold and fungus. O'Connell's eyes suddenly widen as the vaporous electrical charge comes racing down the tunnel walls. He spins around as it passes by him. The fungus and mold on the walls are WIPED CLEAN. The gold looks brand spanking new.

151 EXT. DESERT - DAY

151

The vaporous electrical charge spreads out across a GIANT DUNE made of BLACK SAND. As it subsides, WE PAN: to reveal a GOLDEN SAND DUNE opposite the black one. Thousands upon thousands of Medjai Warriors crest the gold dune on horses.

Ardeth Bay scans the black sand, then looks off and sees the TIP of the gold pyramid rising above the distant dunes.

152 INT. KEYROOM - DAY

152

O'Connell enters the keyroom. The Curator is struggling to withdraw his arm, which is stuck inside.

CURATOR

You're too late, O'Connell! I have released the Army of Anubis! Lord Imhotep shall soon take command!

O'CONNELL

Not after I get through with him.

O'Connell pulls an ancient DOUBLE-AX out of the gold scorpion's grasp. The Curator tugs harder on his arm, still trying to withdraw it. O'Connell steps up and starts to raise the ax.

O'CONNELL

Need a little help?

The Curator's eyes widen in panic, and that's when his arm is suddenly grabbed from inside. The Curator's eyes widen in terror. He starts tugging on his arm, trying to wrench it free. Then he starts SCREAMING IN AGONY as the SOUND of something EATING HIS ARM is heard, and the CRUNCHING OF BONES and the GNASHING OF HIDEOUS TEETH.

O'Connell backs away, half horrified, half gratified.

The Curator finally rips his arm out, or what's left of it, under his torn robe there's only a stump. The Curator staggers off down a tunnel SCREAMING in pain.

O'Connell backs out of the room, double-ax up.

153 INT. GATEWAY - DAY

153

Imhotep and Anck creep up to a spooky, mist shrouded GATEWAY. Imhotep turns to Anck, who looks very frightened.

153 CONTINUED:

153

IMHOTEP
(ancient Egyptian - subtitled)
I must face the Scorpion King alone.

ANCK-SUNAMUN
(ancient Egyptian - subtitled)
No! You must not! Without your powers
he will kill you!

(CONTINUED)

Revised 9/18/00 (Orchid)
153 CONTINUED: (2)

153

IMHOTEP
(ancient Egyptian - subtitled)
If he does kill me...,

Imhotep takes the Book Of The Dead out of her hands and holds it up to her face, a maniacal gleam in his eye.

IMHOTEP (cont'd)
...you can resurrect me!

This terrifies Anck.

ANCK-SUNAMUN
Niy!

Imhotep sets the book down, grabs Anck and kisses her passionately. She wraps her arms around him and desperately kisses him back. Imhotep finally tears himself away and strides off through the gateway. Anck lunges forward.

ANCK-SUNAMUN (cont'd)
NIIY!

154 EXT. PYRAMID - DAY

154

Jonathan and Alex are kneeling next to Evy's dead body. Alex is sobbing. Jonathan is devastated and hugging him tight.

JONATHAN
Try and..., try and think of it like this, Alex, ...she's... she's in a better place. ...Like the good book says--

--Alex jerks himself away from Jonathan, eyes on fire.

ALEX
What?

JONATHAN
What-what??

ALEX
--That's it! THAT'S IT!

JONATHAN
What's it? WHAT'S IT?

Alex leaps to his feet and starts pulling at Jonathan.

ALEX
C'mon Uncle Jon! I've got an idea!

155 INT. SCORPION KING CAVERN - DAY 155

O'Connell creeps through a strange Netherworld: weird SMOKE and eerie SHADOWS play across the Stygian landscape. Water DRIPS. A distant wind HOWLS. He sees Imhotep standing near a set of HUGE DOORS. Imhotep uses a gongpole to bang a GIANT GONG. O'Connell LEAPS over a large crevice. Suddenly, the entire chamber TREMBLES. O'Connell loses his balance and almost falls into the crevice. He looks down into it, --it DROPS TO ETERNITY.

156 EXT. DUNES - DAY 156

Ten thousand Medjai prepare for battle along the top of the golden dune. Ardeth Bay suddenly senses something coming, like a wave at night, dark and terrifying. He looks over to see the black dune STARTING TO COME ALIVE with WRITHING FORMS. CUT TIGHTER: to see that the black sand is slowly FORMING ITSELF INTO THOUSANDS OF HIDEOUS ANUBIS WARRIORS.

157 INT. PYRAMID TUNNEL - DAY 157

Jonathan and Alex carry Evy's inert body down a tunnel.

JONATHAN

...you realize of course that it can only be done by someone who can read ancient Egyptian. I don't know about you, but I'm a tad rusty.

They come to a fork in the tunnel.

ALEX

Go left.

JONATHAN

How do you know?

Alex nods to some HIEROGLYPHICS above the left doorway.

ALEX

"Kasheesh Osirian Nye". Basically, "this way to the Scorpion King".

Jonathan looks at him. Alex gives him a sad little grin.

ALEX (CONT'D)

Mum taught me.

JONATHAN

(stunned)

This just might work.

158 INT. SCORPION KING CAVERN - DAY 158

Imhotep BANGS the gong, then starts to set the gongpole down. O'Connell leaps forward and SWINGING the double-ax at him. Imhotep quickly lifts the pole. The ax CLEAVES into it. Gets stuck in the wood. The men struggle. The ax and the pole are thrown across the floor and skitter down into the crevice. The two men square off. Imhotep smiles.

IMHOTEP
(ancient Egyptian - subtitled)
The eternal warriors meet again.
Now we shall see what Fate desires.

O'Connell starts to circle him, not in a smiling mood.

159 EXT. SAND DUNES - DAY 159

The Army of Anubis, two thousand hideous creatures strong, raise their spears, swords and tridents and SHRIEK WILDLY. Without a word, Ardeth Bay and the ten thousand Medjai raise their scimitars. Fiercely determined.

160 INT. GATEWAY - DAY 160

Anck is staring through the gateway when she hears somebody clear their throat. She turns and looks. It's Jonathan. He puts up his dukes, English style.

JONATHAN
Come and get it, you wench!

Anck smirks and strides forward. Jonathan starts to bob and weave.

JONATHAN (CONT'D)
This is for my sister.

Alex sneaks up and grabs the Book Of The Dead. He looks over to see Anck PLASTER Jonathan with two front JABS to the face.

161 INT. SCORPION KING CAVERN - DAY 161

O'Connell and Imhotep viciously and relentlessly PUNCH, KICK, ELBOW and BACKHAND each other. Expertly fighting hand-to-hand across the floor. Suddenly, the entire chamber TREMBLES. The two men freeze and look around. Something's coming. O'Connell recovers first and throws a HOOK into Imhotep's jaw. Imhotep SLAMS up against a weapon-wielding scorpion statue. He grabs a small trident and a scythe. O'Connell steps over to another statue and grabs two of the same. They start to circle.

162 EXT. SAND DUNES - DAY 162

An Anubis warrior SCREECHES a command. The Anubis warriors CHARGE FORWARD. Ardeth Bay YELLS a command. The Medjai GALLOP FORWARD. The Anubis Warriors race across the sand, full bore. The Medjai CRASH into the Anubis warriors. The battle begins.

163 INT. GATEWAY - DAY 163

Anck wheels around with a ROUNDHOUSE KICK. Knocks Jonathan back into a statue. Jonathan grabs a spear. Anck grabs a trident. She moves in for the kill. Jonathan desperately backs away.

JONATHAN
Hurry up, Alex!!

Alex sits next to his mother, Book open, concentrating.

ALEX
Hootash naraba oos Veesloo.
Ahm kum Ra. Ahm kum Dei.

Anck suddenly realizes what they're up to, she spins around and sees Alex. She starts to go for him. Jonathan leaps in front of her. Anck slices Jonathan across the chest. He CRIES OUT, but holds his ground.

164 INT. SCORPION KING CAVERN - DAY 164

O'Connell and Imhotep go at each other like gladiators. Weapons in both hands. Two highly skilled warriors. The fighting is lightning quick. The cavern TREMBLES HARDER. It's getting closer. Several stalactites fall from the ceiling, just missing O'Connell and Imhotep.

165 EXT. SAND DUNES - DAY 165

Ardeth Bay fights like a tiger, decapitating Anubis Warriors left and right. All around him the Medjai and the Anubis creatures are battling each other to the death. Ardeth Bay is suddenly knocked off his horse.

166 INT. GATEWAY - DAY

166

Alex is desperately trying to figure out the inscription.

166 CONTINUED:

166

ALEX

Efday Shokran...? Efday Shokran...? I
don't know what this last symbol is!!

Jonathan frantically raises his spear, trying to defend himself as Anck batters the hell out of him.

JONATHAN

What's it look like!?

Flustered, Alex starts flapping his arms like a bird.

ALEX

It's a..., it's a bird! A stork!

Anck grabs Jonathan by the throat, slams him up against a statue and starts strangling him. Jonathan CHOKES--

JONATHAN

Ah---! Ah---! Ahmenophus!

Alex lights up.

ALEX

That's it! EFDAY SHOKRAN AHMENOPHUS!

A BOG SPIRIT immediately starts to roil out of the ground around Evy's corpse. Alex's eyes widen.

167 INT. SCORPION KING CAVERN - DAY

167

O'Connell starts HAMMERING Imhotep, clearly getting the best of him. The whole place TREMBLES. It's getting VERY close.

168 EXT. DUNES - DAY

168

The Medjai are actually beating the Anubis Warriors, clearly getting the upper hand.

169 INT. GATEWAY - DAY

169

Jonathan is slammed up against a wall, stunned and choking. Anck smiles, quite pleased with herself. She raises her trident, then LUNGES FORWARD for the final blow!

A HAND grabs her wrist, --SLAP! Stopping the blade from piercing Jonathan's throat. Anck's head whips around to see who grabbed her. --It's Evy.

EVELYN

Why don't you pick on someone your own size?

(CONTINUED)

She shoves Anck away. The two women face off. Alex steps up.
Evy keeps her eyes on Anck.

EVELYN (CONT'D)
The two of you go help your father.

ALEX
But mum--

Revised 9/18/00 (Orchid)

169 CONTINUED: (2)

169

EVELYN

--No "buts". I'll be just fine.

Jonathan grabs Alex and starts to hustle him away.

ALEX

What about mum!?

JONATHAN

She said she'd be fine. When was the last time your mother was ever wrong about anything?

Anck wields her trident and stares at Evy.

ANCK-SUNAMUN

Nefertiri.

Evy grabs another pair of small tridents off a statue and stares back.

EVELYN

Anck-sunamun.

Anck smiles, pleased that Evy knows who they both are.

ANCK-SUNAMUN

(ancient Egyptian - subtitled)

Good.

They raise their weapons.

170 INT. SCORPION KING CAVERN - DAY

170

O'Connell and Imhotep CLASH and lock steel. The two men go face-to-face. Staring into each other's angry eyes.

And that's when the huge doors BURST OPEN. For a BEAT, there is nothing there, and then the SCORPION KING slowly lowers himself down from the ceiling, still partly hidden in shadow. From the waist up, he's exactly how we remember him; a huge, muscular, vicious warrior, but from the waist down, --he's a very large SCORPION. AN EGYPTIAN MINOTAUR.

O'Connell and Imhotep stare in awe at the horrid creature, then they look at each other, then back at the Scorpion King. The two men break away from each other and back off in opposite directions, keeping their eyes on the creature.

171 EXT. DUNES - DAY

171

The last Anubis Warrior goes down. The Medjai BURST into CHEERS. All except Ardeth Bay and a few Commanders standing near him. They know it's not over.

172 INT. GATEWAY -- DAY

172

Evy and Anck are having a similar fight to the one they had three thousand years ago. Only this time they're actually trying to kill each other. Using the small tridents, the two gorgeous women expertly fight across the maze floor. Anck SLAMS Evy into a pillar, the two women go nose-to-nose, breathing hard.

ANCK

(ancient Egyptian - subtitled)

You have remembered the old ways.

Evy nods, then HEAD-BUTTS her. Anck's head snaps back. Evy stares at her...

EVY

That's a little something new.

173 INT. SCORPION KING CAVERN - DAY

173

The Scorpion King suddenly and quite angrily scuttles up to Imhotep. Imhotep backs away, then, thinking quick, he kneels down.

IMHOTEP

(ancient Egyptian - subtitled)

I am your disciple! I am your
disciple!

The Scorpion King stops and stares down at him, a long beat, then he slowly nods.

SCORPION KING

(ancient Egyptian - subtitled)

We shall see.

And then he turns and heads for O'Connell. Imhotep lifts his eyes, grinning evilly. He's fooled him.

O'Connell backs up into a pillar, terrified.

The Scorpion King LASHES down at him with one of his big skeletal pincers. O'Connell DIVES out of the way just as the pincers SHEAR through the pillar. O'Connell runs like hell.

The Curator suddenly stumbles into his path, holding his stump and whimpering. O'Connell grabs him, turns him around, and shoves him towards the Scorpion King. The Curator looks up in stunned amazement as the Scorpion King storms up to him. The Curator suddenly recovers and looks over at Imhotep:

(CONTINUED)

CURATOR
My Lord! Save me!
(ancient Egyptian - subtitled)
SAVE ME!

Imhotep just grins evilly.

IMHOTEP
(ancient Egyptian - subtitled)
Why?

The Scorpion King's pincers GRAB the Curator around the waist and lift him up. The Curator SCREAMS in terror. The pincers CUT HIM IN HALF.

174 EXT. DUNES - DAY

174

The remaining Medjai are still CHEERING when a strange SOUND stops them cold. Ardeth Bay quickly turns to the dune behind them, clammers up it and looks over the other side. Spread out across the plain in front of him are FIFTY THOUSAND ANUBIS WARRIORS. The Medjai are vastly outnumbered.

ARDETH BAY

Allah save us.

175 INT. GATEWAY - DAY

175

Anck is viciously thrown to the floor. Evy lunges forward, stopping her knife a quarter inch before it plunges into Anck's neck. Evy's eyes are on fire, she wants to do it badly. Anck forces herself to smile.

ANCK-SUNAMUN

(ancient Egyptian - subtitled)

You have improved greatly, Princess
Nefertiri.

And that's when they hear the Scorpion King BELLOW IN FURY. Evy is distracted. Anck knocks the trident away and takes off running. Evy hauls tail after her.

176 INT. SCORPION KING CAVERN - DAY

176

O'Connell is SLAMMED up against a wall next to a LIFE SIZED CARTOUCHE OF A MAN. O'Connell shakes off the cobwebs in his head, then notices the cartouche. It's actually holding the SCEPTER OF OSIRIS. And then O'Connell's eyes get really big.

WE GO TIGHT ON THE TATTOO on O'Connell's hand, then PAN OVER to the cartouche's hand, it has the same MEDJAI TATTOO. The Scorpion King's tail suddenly PULVERIZES the cartouche, missing O'Connell's head by an inch. O'Connell leaps away. Dives and rolls. Pops up on his feet.

O'CONNELL

Okay, okay, I'm a believer, I'm a
believer.

He looks back at the cartouche wall, --which is actually a PICTOGRAPH, multiple cartouche's of the same Man: holding the Scepter of Osiris; fiddling with the head of it; and then telescoping it out into a SPEAR! The last cartouche shows the man throwing the spear at a likeness of the Scorpion King.

(CONTINUED)

O'Connell ducks as the Scorpion King's tail whips over his head and PULVERIZES the cartouche. O'Connell takes off.

Jonathan and Alex race into the cavern and skid to a stop.

JONATHAN
RICK!

O'CONNELL
Jonathan! It's a spear! Your gold stick! It's a spear! It opens up into a spear.

They go wide-eyed as they see the Scorpion King CRASHING through the landscape chasing O'Connell.

JONATHAN
Yes? And?

O'CONNELL
AND IT CAN KILL HIM!!

JONATHAN
Ah! I see!

Alex quickly grabs the Scepter away from Jonathan.

ALEX
Gimme that!

From across the cavern, Imhotep sees the Scepter.

IMHOTEP
(ancient Egyptian - subtitled)
The Scepter Of Osiris!

The massive horde of Anubis Warriors SHRIEK WILDLY and then start to stampede across the plain, heading right for the remaining Medjai. It's going to be a very quick slaughter.

The Medjai look shocked and defeated.

And then Ardeth Bay grits his teeth, clenches his sword and yells out a BATTLE CRY. The other Medjai look at him. A true warrior to the bitter end. This gives them courage. They all clench their swords and join in his BATTLE CRY.

The Scorpion King's pincers and stingers SLASH and TEAR their way through the pillars and walls, trying to kill O'Connell.

Jonathan and Alex are deciphering the hieratic on the scepter
and futzing with the various indentations on the head of it.

Imhotep CHARGES across the cavern, heading for Alex and
Jonathan.

ALEX

Hurry up! Hurry up! He's coming! We
can't let him kill the Scorpion King!

JONATHAN

--I know! I know! Or he gets control
of the Army of Anubis.

ALEX

Anubis.

JONATHAN

Whatever!

ALEX

You never studied did you?

Anck and Evy race in.

Anck and Evy race in. They both skid to a stop as they see
the Scorpion King's pincer SWAT O'Connell.

*

EVELYN
RIIICK!

O'Connell SPIRALS through the air, SLAMS into a wall and
lands on his ass, spread-eagled. He sees Evy. His face
twists, half smiling, half crying.

O'CONNELL
Evy!

--The Scorpion King's stinger SLAMS down between his legs,
SMASHING a hole in the floor. O'Connell leaps to his feet
and grabs his trident off the floor, suddenly full of life.

O'CONNELL (CONT'D)
Hurry up and figure that damn thing
out !?

He whips the trident at the Scorpion King, --but it just
bounces harmlessly off his shell. Imhotep is twenty feet
away from Alex and Jonathan and closing quickly.

Jonathan twists the bottom of the Scepter, it SLIDES OPEN,
revealing a SHARP TIP. Alex grabs it and TELESCOPES it out
another four feet, --now it looks just like a spear.

Evy lunges forward, Anck grabs her and slams her up against
the wall.

*
*
*

EVELYN
Quick Jonathan! Throw it! Send his
army back to the underworld!

*
*
*

Jonathan sees Imhotep coming. He snatches the spear away from
Alex.

JONATHAN
Step aside, I'm a professional.

He quickly aims it at the Scorpion King. Imhotep is almost
on top of him. Jonathan THROWS IT. Imhotep grabs it right out
of the air. He smiles.

*
*
*

IMHOTEP
(ancient Egyptian - subtitled)
The Army of Anubis shall now be mine.

*
*
*

He races forward and throws the spear like a javelin.

*

EVELYN
RIIICK!

The spear sails across the cavern, flying right for the Scorpion King's back, at the last possible second, O'Connell dives through the air and tackles the spear.

179 EXT. DUNES - DAY

179

The Anubis Warriors race full bore at the Medjai. SHRIEKING WILDLY. A hundred yards away. Now eighty yards. Now sixty. Fifty. Forty. Ardeth Bay is about to die.

180 INT. SCORPION KING CAVERN - DAY

180

O'Connell SLAMS to the floor, rolling right for the crevice, the Scorpion King coming straight at him. O'Connell pops to his feet, but he's off balance and the momentum has carried him over the edge, he starts to fall backwards into the crevice. Evy breaks free of Anck's grasp.

EVELYN
NOOOO!

O'Connell suddenly comes to an abrupt stop, horizontal over the crevice, as if defying gravity, a drop to eternity behind him, the spear jutting out in front of him, straight past CAMERA. We PULL BACK, --over the Scorpion King's shoulder, who is leaning out over O'Connell. And we keep PULLING BACK to see that THE SPEAR STICKING OUT OF THE SCORPION KING'S BACK. The Scorpion King just stares at O'Connell, stunned. Imhotep runs up to the edge of the crevice, horrified.

IMHOTEP
NIIIIY!

Revised 9/18/00 (Orchid)
180 CONTINUED:

99.

180

O'Connell fights his pain, grits his teeth and glares at the
Scorpion King.

*
*

O'CONNELL

You and your friends can go to hell.

*

The Scorpion King BELLOWS horribly and then EXPLODES into
BLACK VAPOR. Total BLACK OUT.

*

181 EXT. SAND DUNES - DAY

181

The Medjai are three feet away from being stampeded by the
huge mass of Anubis Warriors when all of a sudden they
EXPLODE INTO BLACK SAND and dissipate across the Medjai.

182 EXT. PYRAMID/OASIS - DAY

182

THICK BLACK VAPOR EXPLODES out of all the arches around
the pyramid and then MUSHROOMS up into the sky like a
thermonuclear blast. The giant mushroom cloud takes the
form of the SCORPION KING'S FACE SCREAMING IN RAGE.

183 EXT. SAND DUNES - DAY

183

Ardeth Bay and the Medjai watch as the horrific cloud quickly
reaches it's apex. The Scorpion King's CLOUD FACE gives one
last BELLOW, and then the whole thing IMPLODES IN ON ITSELF.
Actually being sucked back into the pyramid.

184 INT. SCORPION KING CAVERN - DAY

184

The whole place is SHAKING LIKE MAD. O'Connell and Imhotep
are both clinging to the lip of the crevice. Evy lunges
forward, but is forced back by all the RAZOR SHARP
STALACTITES that start DROPPING LIKE MISSILES from the
ceiling.

*
*
*
*
*

INSIDE THE CREVICE: O'Connell and Imhotep cling to the
crevice wall for dear life, below them is a drop to eternity.
With the last of their strength they both manage to climb up
to the edge of the crevice. But they're both starting to lose
strength. They can't hold on much longer.

(CONTINUED)

184 CONTINUED:

184

Evy is desperate to dash to her husband and help him, but the stalactites keep falling. O'Connell sees the look in her eyes.

O'CONNELL
Stay there Evy! You stay there!

Imhotep desperately claws at the ledge. He sees Anck.

IMHOTEP
Anck-sunamun!
(ancient Egyptian - subtitled)
Help me!

Anck stares at Imhotep. Evy stares at O'Connell. A minefield of deadly falling stalactites between them. Evy goes for it. Running like mad for the man she loves. Anck turns and runs off down a tunnel. Imhotep can't believe his eyes.

IMHOTEP (CONT'D)
ANCK-SUNAMUN!!

Anck vanishes down the tunnel. Imhotep looks like his whole world has just collapsed.

IMHOTEP (CONT'D)
Anck-sunamun??

He looks over and sees Evy dive up to the edge of the crevice and grab O'Connell's arm. Evy helps yank O'Connell up and over the lip of the crevice to relative safety.

O'Connell and Evy look at Imhotep, who is totally devastated. He stares at them, A LONG BEAT, and almost smiles. Then he let's go of the crevice wall and FALLS FOR ETERNITY...

185 INT. KEYROOM - DAY

185

Anck dashes into the keyroom just as the far wall COLLAPSES, blocking her path, she sees that she's standing at the edge of a moat FILLED WITH WRIGGLING SCORPIONS. Her eyes widen in horror. She turns and starts to run back the way she came.

The room VIOLENTLY SHAKES. Anck loses her balance. Her arms flail wildly as she teeters on the edge of the scorpion filled moat, she has just long enough to realize the ramifications if she falls in, --and then she falls in.

(CONTINUED)

Anck SCREAMS and FLAILS wildly as the mass of scorpions envelop and STING her. She sinks into the mass of wriggling scorpions and, still SCREAMING, vanishes under them.

186 INT. ENTRANCEWAY - DAY

186

Inside the entranceway, BLACK VAPOR AND MASSIVE FOLIAGE are being SUCKED through every archway and down into a huge hole in the middle of the chamber.

Our heroes climb up out of a small hole in the floor, a solid gold arch behind them blocks them from getting nailed by the flying debris. They have to SCREAM above the HOWLING WIND.

EVELYN

How are we going to get out of here!?

O'Connell spots some stairs inside the arch.

O'CONNELL

Follow me!

They all race into the arch and up the stairs.

187 EXT. PYRAMID - DAY

187

O'Connell, Alex, Evy, and Jonathan crawl out of a crack in the side of the gold pyramid, about midway to the top. Their mouths drop open as they look out and see:

THE ENTIRE OASIS IS BEING SUCKED INTO THE PYRAMID: palm trees, bushes, shrubs, massive quantities of dirt and debris, as well as ancient corpses and HISSING pygmy skeletons. The pyramid itself begins to SHAKE VIOLENTLY.

O'CONNELL

This whole damn thing's gonna get sucked in!

O'Connell quickly looks around and then instinctively starts running up the steps of the pyramid.

O'CONNELL (CONT'D)

Let's go! Let's go! Let's go!

They all race to the top and look out: A MASSIVE WAVE OF FOLIAGE is heading right for them, completely encircling them, they're trapped.

EVELYN

We're trapped, Rick!

O'Connell wraps one arm around Evy, the other around Alex. There is no way out. And then they hear a VOICE:

IZZY(O.S.)

HEY!!!

(CONTINUED)

187 CONTINUED:

187

They all turn around, --the blimp is rising up behind them.
Izzy at the wheel.

O'CONNELL
IZZY!!

IZZY
Hurry up! I ain't got all day!!

O'Connell hoists Alex and Evy up into the trawler and then jumps after them. Izzy pulls a lever, SHOOTING FLAME out of the bellow and up into a hole in the blimp. The blimp starts to rise quickly. And that's when Jonathan jumps. He slams into the side of the boat, loses his grip and falls, --but his feet get tangled in some fishing net along the side of the boat and now he's hanging upside down.

The DIAMOND TIP of the pyramid GLINTS in Jonathan's eyes. He quickly reaches over and grabs it just as the whole damn pyramid is SUCKED DOWN INTO THE EARTH.

CUT WIDE: The blimp rises up just as the massive wave of foliage CRASHES DOWN, a near miss. With one last mighty ROAR, all the foliage is SUCKED INTO THE EARTH, ---WHUMP!!

And then the oasis is gone. Completely obliterated. Everything goes dead quiet. The blimp rises above a valley of dusty, sandy desert that was once the Oasis of Ahm Shere.

188 INT. BLIMP - DAY

188

Jonathan crashes to the floor of the boat, clinging to the big chunk of polished diamond that was once the tip of the pyramid, he hugs it tightly, grinning to himself.

Evy and Alex run up and hug Izzy and thank him profusely. Izzy is both pleased and embarrassed by all the attention. Then he sees O'Connell slumped up against the wall of the trawler, wincing and looking really beat-to-shit.

IZZY
O'Connell! You look like somethin' my cat puked up! Who the hell you been messin' with this time?

O'CONNELL
Oh, you know, mummies, pygmies, big bugs, the usual.

Izzy smiles. O'Connell smiles back, then he looks out and sees the Medjai battlefield below. A lone rider stands out. O'Connell steps up to the railing. Evy, Alex and Jonathan come up and flank him. They all look down.

189 EXT. DUNES - DAY

189

Ardeth Bay sits on a horse. He smiles up at his friends in the sky. And then with an open palm he touches his heart and waves it towards the sun.

ARDETH BAY
Harum bara shad. Thank you again,
my friends.

190 EXT. BLIMP - DAY

190

O'Connell salutes him. Evy waves, then she notices Izzy's machete. She grabs it and tries to expertly flip it from hand to hand. The machete spins over the railing and twirls off towards the desert below. A sad smile creases Evy's lips.

EVELYN
I'm going to miss her...

O'Connell steps up.

O'CONNELL
Not as much as I missed you.

She looks up at him. Is that a tear in his eye?

O'CONNELL
Oh God, Evy, I thought I lost you.

EVELYN
For a moment there you did.

She gives him a mischievous grin.

EVELYN (cont'd)
You want to know what heaven looks like?

O'Connell wraps his arms around her.

O'CONNELL
Later.

He leans in and they KISS. Alex rolls his eyes in disgust.

ALEX
Oh PU-LEEEZE!

Izzy points to the diamond in Jonathan's hand.

IZZY
That's half mine, ya know!

(CONTINUED)

Jonathan clutches the diamond tight.

JONATHAN

What are you talking about?!

IZZY

You took my gold stick, I know you
took my gold stick. I'll bet it came
in real handy didn't it?

JONATHAN

I swear on the head of my wife I have
no idea what you're talking about.

IZZY

You don't have a wife!

JONATHAN

I don't have your gold stick either!

And so it goes, the two of them arguing, O'Connell and Evy
kissing, and Alex catching the breeze at the bow of the boat
as the blimp sails off into the SUNSET.....

THE END

